The QUARTERLY JOURNAL *of* SPEECH

VOLUME XXXIX FEBRUARY 1953 NUMBER 1

TRUTH THROUGH PERSONALITY

Lionel Crocker

771

QUINTILIAN defined the orator as a good man skilled in speaking. Might we not paraphrase this and define the teacher of speech as the good man skilled in teaching? 'Longinus' declared, "Great utterance is an echo of greatness of soul." St. Augustine reminds us, "A man's character is to be judged not by what he knows but by what he loves." He also said, "What I live by, I impart." Phillips Brooks defined preaching as "truth through personality." For my theme let me borrow the words of this modern prophet and say that we as teachers of speech are trying to make the truth prevail through personality.

I have attended many of our conventions at which the President of the Speech Association of America spoke. Judging from past addresses the pattern for this talk should be on the state of the association, or the case for speech, or on the opportunities or dangers facing the profession, or speech at the crossroads. But I have noted that speech as a department flourishes in an institution when its banner is held high by great teachers. Think for a moment of our illustrious dead: Thomas C. Trueblood, Robert I. Fulton, Ralph Dennis, George Pierce Baker, J. P. Ryan, Ray K. Immel, Robert Cumnock, Solomon H. Clark, John Dolman, Jr., and many others. All of you here today have been touched by a great teacher of speech, or you would not be here. Let me talk, therefore, about truth through personality.

Woodrow Wilson said the most important man on the college faculty is the philosopher. I wonder. I would say that the most important teacher is the speech teacher. If I were a college administrator, I would be more careful about the appointment of a teacher of public speaking than of anyone else on my faculty. The teacher of public speaking is more than a philosopher, for he stands at the point of integration of the student's ideas. The values that the public speaking teacher holds are likely to set the tone of the class, and, in the case of the small college, the entire campus. The philosopher contemplates ideas; the speech teacher energizes ideas; the student generates ideas.

Mr. Crocker (Ph.D., Michigan, 1933) is Professor of Speech and Chairman of the Department of Speech at Denison University. *"Truth through Personality" is adapted from his address delivered as President of the Speech Association of America at the Convention in Cincinnati, December 29, 1952.*

Let me list for you ten facets of the personality of the teacher of speech through which the truth shines; and then, let me comment upon each as time permits:

1. The good teacher of speech is a good man.
2. The good teacher of speech does not violate the personality of his student.
3. The good teacher of speech is sincere.
4. The good teacher of speech sees his student as a whole man.
5. The good teacher of speech teaches the student and not the subject.
6. The good teacher of speech sets the stage for self-discovery.
7. The good teacher of speech is an idealist rather than an experimentalist or a realist.
8. The good teacher of speech is interested in the community.
9. The good teacher of speech draws upon the accumulated wisdom of the past.
10. The good teacher of speech is a religious man.

1. *The good teacher of speech is a good man.* Goodness is hard to define, and yet we all know what the term means. The good teacher might be called a "disciple of the good." Dean J. Douglas Brown of Princeton University said it this way, "In liberal education no teacher is a better teacher than he is a man. It is harder to teach men than to teach a subject. Therefore, it is doubly hard to find the good teacher in liberal education, because he must be a good man who can teach well."

Perhaps Dick Kazmeier, the all-American from Princeton, came in touch with one of the good men sought by Dean Brown, for Dick Kazmeier, when asked if he was going into professional football, said, "I should say not. They have nothing to offer me but money."

William James said that the aim of a college education was to teach the student how to tell a good man when he saw one.

2. *The good teacher of speech does not violate the personality of his student.* The teacher of public speaking stands in a peculiar relationship to his students. The student expects criticism but no teacher has a right to be sarcastic, mean, vicious, or trivial. Sarcasm, Stephen Leacock reminds us, "scrapes the flesh of human feeling with a hoe."

The good teacher of speech realizes that each student is different in his receptivity to criticism, and that public rebuke alienates the student. Like the physician, he does not violate the confidence of his students. He judges the student, in Burke's words, not only by what he is, but also by what he ought to be.

Cardinal Newman's definition of a gentleman would describe the good teacher of speech: "It is almost a definition of a gentleman to say that he is one who never inflicts pain."

3. *The good teacher of speech is sincere.* The good teacher never pretends to be interested. He *is* interested. Each student is his concern. The essential difference between the philosophy of Communism and that of Democracy is in the word *sincerity*. Charles Malik, delegate from Lebanon to the United Nations, put it this way, "The fault therefore is not with the inherent recalcitrance of our problems, but with the frightful dearth of love and care in the world today."

The good teacher of speech inveighs against "pleasure without conscience, cleverness without character, science without humanity, wealth without work, industry without morality, politics with-

out principles, and religion without reality."

4. *The good teacher of speech sees his student as a whole man.* In other classes the student may be regarded as a partial man, as a student of physics or government, but in speech classes he is a total man. Everything the student is and hopes to be up to the time of standing at the focal point of his audience and occasion is of concern to the teacher. The student is the product of his home, his church, and his community, as well as the classroom. He is the product of his hopes and fears, his prides and his shames. The teacher of speech, to paraphrase Robert Frost, helps his charges to look back upon their past with pride and forward to their future with hope. Personality is the indestructible part of the student. I like the story of the professor who always tipped his hat to his students, for, he said, he never knew when he was in the presence of genius.

5. *The good teacher of speech teaches the student and not the subject.* Lee Emerson Bassett of Stanford University said:

> It isn't the particular technique that you are teaching; it is the individual and what you can make of him, how can you draw him out—what kind of man can you make of him, how can you free him from his frustrations, free him of impediments, of fears, help him to declare himself and feel that he is a man among men, one who can develop himself and do his part in the civilization we are trying to preserve. Ours is a high calling, one that we can be proud of; let no one apologize for being a teacher of speech, because we are doing work that no other department can do. We are getting at the individual.

In every phase of speech we get at the individual; remedial speech and hearing, oral interpretation, public address, debate, discussion, dramatic arts—all coax into being latent personality traits.

6. *The good teacher of speech sets the stage for self-discovery.* Our colleague Gail Densmore once wrote, "The learning speaker in taking the platform is venturing into an entirely new experience wherein he is beset with fears and thrilled with pride. In these crucial periods, a boost from the instructor can give the student the needed courage and inspiration to outdo himself." In no other class is there such a struggle for self-hood.

Not only in speaking techniques but in the student's thought life the teacher stands as a friend and guide. The good teacher of speech aids the student in his mental growth. For example, in religion the teacher does not take the iconoclast's pleasure in poking fun, in making cynical jibes at infantile religious beliefs of a former age, but leads the student to a mature faith of awe and reverence before an expanding universe.

The student is led through a study of invention, arrangement, style, memory, and delivery to a larger realization of himself and what he might become.

Teaching can never become humdrum to the teacher who is always standing on the threshold of a student's search for and realization of himself.

7. *The good teacher of speech is an idealist rather than an experimentalist or a realist.* Paraphrasing the outline of idealism by J. Donald Butler of Princeton Theological Seminary in his book *Four Philosophies and Their Practice in Education and Religion*, we might postulate these ideal qualifications of the teacher of speech:

1. He should be an excellent technician.
2. He should be a specialist in the knowledge of his students.
3. He should command the respect of the student.
4. He should be a personal friend of the individual student.

5. He should awaken in the student the desire to learn and to excel.
6. He should be a master of the art of living.
7. He should be a co-worker of God in the perfecting of man.
8. He should capably communicate his subject.
9. He should appreciate the subject he teaches.
10. He is always learning.
11. He is a maker of democracies.
12. He is acutely sensitive to the developing self-hood of his students, always ready to give latitude for expression and growth and hoping that the students will go beyond himself in accomplishment.

8. *The good teacher of speech is interested in the community.* You may remember the insistence of Dean Ralph Dennis upon this point in his "One Imperative Plus." The good teacher of speech knows the great people and issues of his day; he also knows the local men and local issues of his community. We teachers of speech are proud of Wayne Morse, Karl Mundt, and Josh Lee; they are serving their generation.

A story about Thomas C. Trueblood illustrates my point. Although a Quaker, Professor Trueblood served on the pulpit committee of The First Methodist Church throughout his Ann Arbor days. Once when the church was seeking a new pastor, Professor Trueblood reported to the committee that he thought a young man by the name of Arthur Stalker, preaching in Madison, Wisconsin, was their man, but he was frail. However, Professor Trueblood advised the committee to call him if he would agree to keep in condition by playing golf with him every good day. So for twenty-five years of a beautiful ministry in the Ann Arbor pulpit Arthur Stalker and Thomas C. Trueblood could be seen out on the golf links. And more recently, when Professor Trueblood was in his eighties, he was instrumental in calling Charles Brashares from a great Dayton pulpit to Ann Arbor to guide in the building of a new million-dollar edifice. From this task Charles Brashares went on to become Bishop of the Methodist Church in the Chicago area.

9. *The good teacher of speech draws upon the accumulated wisdom of the past.* The teacher of speech knows he is a part of a noble discipline. He is proud to be the channel through which his intellectual forebears make their influence felt. The theatre, public address with its rhetorical background, remedial speech and hearing with their dependence upon physics, audiology, anatomy, acoustics, radio, and television, speech pedagogy, and oral interpretation are fields with respectable bodies of information which the teacher of speech knows.

The good teacher of speech is a person of substance; he has earned degrees; he is a student. He is no quack. He has not sought short cuts. He is one of the best educated men on the faculty. He has high standards of scholarship.

The teacher of speech will be careful to lead the student to a body of knowledge upon which he can draw for wisdom when his practice outruns his theory.

10. *The good teacher of speech is a religious man.* In the same sense that Maxwell Anderson found his religion in the theatre, so the teacher of speech finds his religion in his classroom. He sees there the spirit of man struggling with good and evil, and he knows the good man must triumph.

The good teacher of speech sees in the following religious experience of Judge Harold R. Medina an experience that parallels his own. Substitute teacher for judge in the following:

> It was not long after I became a judge that I began to feel a new sense of responsibility. It is something very difficult to explain. It was not simply that I wanted to be right and that I took my duties seriously. There came a

feeling that everything I did, even the decision of nice questions of interpretation of mere rules of procedure, was in some way becoming a part of a huge fabric which on the whole was part and parcel of the moral law governing mankind and which must of necessity be of divine origin.

As a religious man the teacher denies the validity of many worldly precepts. He denies with Wordsworth that getting and spending is the end of life. He denies the philosophy that nothing is right or wrong; thinking makes it so. He denies the principle that the only wrong is in getting caught. He denies the theory that one should treat men as means rather than as ends. He denies that loyalty to one's friends transcends loyalty to an ideal, that might makes right. He denies the principle of every man for himself and the devil take the hindmost, of get while the getting is good. He denies that religion is the opiate of the masses.

On the contrary, he affirms the principle that we are our brother's keeper, that we must do unto others as we would have them do unto us. He believes that truth crushed to earth will rise again, that whatsoever a man soweth, that shall he also reap. He accepts the principle, what shall it profit a man if he gain the whole world and lose his own soul. He believes that man does not live by bread alone, that all men are created equal. He realizes that the heart of the universe is spiritual and perceives that life has meaning.

You may remember some essentially religious ideas of William Faulkner about the place of the writer in society. May I adapt what he said to the teacher of speech:

> I believe that man will not merely endure; he will prevail.
>
> He is immortal, not because he alone among the creatures has an inexhaustible voice, but because he has a soul, a spirit capable of compassion and sacrifice and endurance.
>
> It is the teacher's duty to teach about these things.
>
> It is his privilege to help man endure by lifting his heart, by reminding him of the courage and honor and hope and pride and compassion and pity and sacrifice which have been the glory of his past.
>
> The teacher's voice need not merely be the record of man, it can be one of the props, the pillars to help him endure and prevail.

The good teacher of speech has a mission in the same sense the preacher and the physician have. We profess, we stand for something as they do. In these days when Truth is being crucified by the Communists, the good teacher of speech hears Truth cry out, "Who will speak for me?" And the good teacher of speech answers, "Not only will I speak for you, but I shall train others to be your advocate!"

In our classrooms the repeated and incessant query must be accentuated for students, "Is it true?" From our classrooms they should emerge sustained with the promise, "The truth shall make us free!"

For we know the sobering truth of Wallace Stevens' lines:

> How simply the fictive hero becomes the real;
> How gladly with proper words the soldier dies,
> If he must, or lives on the bread of faithful speech.

The need of the free world in her peril reminds the teacher, who would utter the truth through personality, of that dedicatory quatrain of Robert Browning:

> Round the cape of a sudden came the sea,
> And the Sun looked over the mountain's rim;
> And straight was the path of gold for him,
> And the need of a world of men for me.

THE DIFFICULT DUTY OF SPEECH

Robert Redfield

THE civil rights are also duties; they must be exercised to be enjoyed. The greatest threat to them is the unwillingness of the people to exercise them. Often, and especially in times like these, to do so is an effort, even a peril.

This is particularly true of freedom of speech. If one does not feel a strong desire to speak, and does not speak, the world seems to wag along much as it did before and one's comfort is not disturbed. The pressures that inhibit expression of opinion and creation of novel ideas are subtle, and the arguments against speaking in a time of stress are plausible. The question is asked: Why stir up trouble? And: Do you want to make difficulties for your hard-pressed country by raising that issue? And again: Are you trying to be a martyr? All these arguments may have merit, and it is not easy to be sure when they are justly persuasive in making a man hold his tongue and when they are not.

Yet no real freedom of speech exists unless men speak frankly whatever they honestly believe is important to say. For freedom of speech is speech in fact freely exercised. It is people talking and writing and creating fresh ideas and discussing old ones. It is a climate of inquiry and experiment and invention. It is especially a listening to what the other man says. It is people talking, not merely people who are not prevented from doing so.

In this sense freedom of speech is both a means to good ends and an end in itself. People need it to reach just decisions in which many participate, and they need it because the creation and exchange of ideas is a good in itself, like music, or human sympathy. Speech and writing should be of all kinds, as Professor W. E. Hocking has said in his book *Freedom of the Press:* grave and gay, spontaneous and deliberate, logical and poetic, playful and intensely serious. Freedom of speech is realized when men say whatever comes to them to say, whether it be a sonnet, a criticism of a public officer, a scientific hypothesis, a vote dropped in the ballot box, a protest against a miscarriage of justice or a bad bill in Congress.

I think I understand that I have a duty to make my contribution to this flow of ideas, impressions, reported experiences and arguments, and all kinds of verbal creations and influences. I think, too, that I understand, again following Hocking, that this duty-and-right of speech is subject to conditions and limitations. It is conditioned upon honesty. The liar has no right to speak; to lie is to abuse the right and to fail in the duty. Also the right is conditioned upon a certain measure of good will. The malicious speaker abuses the right and fails his duty. Thus, when we judge the utterance of a senator, the issue is the extent to which he really believes what he says and the extent to which he says what he says in order to harm

Mr. Redfield (J.D., 1921; Ph.D., 1928; Chicago), first trained as a lawyer, is now Professor of Anthropology at the University of Chicago. He was a member of the Commission on the Freedom of the Press and has written and spoken much on civil liberties in America. His published works include books on Indian and peasant peoples of Mexico and Central America. The article presented here was adapted from an address delivered at Florida State University, Tallahassee, on April 30, 1952.

someone rather than to make clear an issue. If he speaks maliciously and out of no deep genuine conviction, he has abused his right, and we cannot use his utterances to convince us as to the truth of what he says. A man who tries to get the police into trouble by shouting that there are pickpockets in the crowd when he does not have the proof he pretends to have is not to be trusted; if later a pickpocket is found in the crowd the shouter is not therefore justified. Nor can the shouter justify a claim that he has been exercising his right to speak; rather he has perverted it.

Yet the conclusion does not follow that restraining lying or malicious speech is wise. To be sure that speech is a deliberate and malicious lie is so difficult that suffering such speech is better than repressing it. To restrain the liar by law may so intimidate the honest man that he too is afraid to speak. But when, as today, much speech is intemperate and malicious, the duty of each man is increased to utter informed and responsible speech. The duty of speech becomes a heavier burden.

The right of speech is enjoyed by everyone, and the duty of speech falls upon everyone. But right and duty are proportionate to each man's power to speak. He who has more to say has greater obligation to say it, as well as greater pleasure in the exercise of his power. Moreover, a man's power to speak is not final, God-given. It too depends in part on each man's will. No matter how ignorant, how held down by the immediate tasks of life, each man has some opportunity, and in this country a good deal of opportunity, to increase his power to speak by reading and thinking and talking with his neighbors.

As a professor, I reflect upon the special case of the professor. His training and experience have fitted him to speak exceptionally well upon at least one subject: his own. Moreover, the inference is reasonable that the mental habits of science and scholarship are peculiarly adapted to the formation and utterance of responsible opinion. The deliberate exchange of ideas toward the truth is the everyday business of the professor. He may exercise these habits of the rational mind upon political and social questions as well as upon astronomy or philosophy. The duty of the professor to speak is more exacting than that imposed upon the man who is not trained as the professor is trained. By virtue of the role which he performs in society, as a specialized seeker for truth and a trainer of developing minds, his obligation to speak freely and disinterestedly, and especially to speak out of special knowledge, is a heavier duty than most men bear. If the professor fails in speaking, his failure is the greater.

On the other hand, the professor is subject to special difficulties and special temptations in discharging his share of the duty.

The professor is in a privileged position with regard to his audience. When the Commission on the Freedom of the Press was discussing these questions, Mr. Hocking remarked that to make speech free and listening compulsory would hardly do, although that would be the speaker's dream. Mr. Hutchins replied that this is doubtless why men become professors. Mr. Hutchins was thinking of the young people who more or less dutifully troop to attend lectures. The professor has a sort of captive audience. The best situation for freedom of speech is the soap box in Hyde Park; the speaker is quite free to speak, but whether or not he has an audience depends entirely on whether he can attract one. A professor, talking to younger and dependent people who perhaps come to something

called a required course is privileged as compared with the speaker in Hyde Park. As a result, some tendency may exist for the professor to assert his views without meeting an adequate and informed criticism, in the classroom. But so long as there are many universities and many kinds of speakers in any one university, this danger is not serious.

A difficulty also lies in distinguishing clearly that speech by a professor which carries special weight because it is spoken on a subject in which the professor is especially informed, and that speech by the professor on other subjects. In this respect at least two mistaken positions seem to arise. The statement is advanced—even by some professors—that the professor should express himself only on subjects of his special competence and not at all on other topics. Then the professor would not speak on public issues except as they extend into his teaching. On other matters he would be silent. But to adopt this position is to deny the professor the rights of the common citizen, which he continues to be while being also a professor, and to deny to the society the value of that voice on that issue. On the other hand, not only the professor but also other people sometimes accord to the opinions of the physicist on matters of politics and finance a high degree of importance because the speaker knows about physics. This is an opposite confusion. In the light of this double difficulty, the duty of the professor would seem to be to make plain when he speaks from special knowledge and when he speaks only out of common knowledge; but this distinction is not always easy to draw.

There is also the difficulty in discharging the duty of speech which arises out of the ambiguities of academic tenure. Academic tenure is a degree of protection accorded the professor against being fired for doing his duty: to advance free inquiry toward truth. But sometimes academic freedom is invoked to protect a professor who is not advancing the search for truth but is merely holding on to his job. Academic freedom then becomes tenure by the unfit. The man whom the American Legion or the offended member of the Board tries to fire is in some cases not much of a teacher and nearly nothing of a research worker. On the other hand, those who wish to get a good professor fired will not always disclose their real reasons for doing so but will hide the reasons behind the stringency of the budget, if he does not have tenure; or if he does, they will be unable, perhaps, to find him the laboratory assistant he needs. Academic tenure therefore does not always protect the freedom of inquiry that should be protected, and sometimes something unworthy of protection is protected in its name. Moreover, these matters of defense of academic freedom of inquiry take up a good deal of time, and occasionally professors seem to be so busy defending themselves—which they must do also on behalf of society as a whole—that they do not have time to take their proper parts in the give and take of idea and opinion in the formation of national decisions.

Fourth among the special difficulties which the professor meets in discharging his duty to speak is the fact that often he is torn between the feeling that he ought to spend his time and energies on research and teaching and the feeling that he ought to do something about what is going on in Congress, crime in his local community, or the terrible danger of war. A man has just so much to give, and perhaps a professor serves best by being just a professor. But if he fails to speak and act as any good citizen would, does he not fail as a citizen?

These difficulties of the professor in discharging his duty to speak call for no special tears. They are the kind of difficulties which are encountered, in some form, by any men living in a complicated society, and they are encountered even when the times are not so very bad. More important are the problems of duty of speech that are created or enlarged by the special circumstances of our times.

What has happened to society in the past decade which makes discharging the duty of speech especially hard and at the same time makes it more than ever before urgently necessary?

The rapidity with which we have come to hate and fear Communism is hardly realized. A colleague of mine, clearing out a desk, found two magazines. One was a copy of *Life* in which the leading article presented portraits and biographic notes of leading Soviet scientists, praising them highly, including Lysenko, the Marxian geneticist. That number of *Life* is less than ten years old. The other magazine was a Communist quarterly, so titled and self-declared. It looked much like the *Yale Review*. It, too, was less than ten years old. Of the contributors to that particular issue, all but a few have either recanted or gone to jail.

I think Stalinist Communism is indeed bad and dangerous. I am convinced that it is an evil, cruel, and dehumanizing tyranny. The important point here is that with our growing fear of Communism has come an intensely partisan spirit that makes reasonable and fair discussion difficult. Today every man must be a partisan; it is forced upon him. A partisan joins a party and accepts its decisions and actions as his decisions. In intense partisanship these decisions are put beyond criticism; reason is stilled; the ultimate partisan "thinks with his blood" as the Nazis put it. Today one is pushed to be a partisan by the suspicion directed against any act or utterance associated with the partisans of the opposite party. If Owen Lattimore advocated a policy something like what Russia was advocating for probably quite other reasons, then Owen Lattimore is said to be working for Communism. Because the Communists have used the word *peace* for their own bad purposes, the honest man who now speaks for peace seems to be speaking for Communism. Because the Communists exploit our country's failure to realize equality as between the races, a man who has spoken in favor of racial equality becomes suspect. There are coming to be just two kinds of partisans: Communists and people who are against Communism. The man who considers each issue on its merits has no place in this alignment; a man is no longer asked to contribute his own reasoned opinion; he is pushed to declare himself: Are you for us or are you against us? The proved partisanship of the Communist who has recanted becomes a sterling virtue. Those who were once Communists now attack Communism with just what is today approved: passion and the least possible critical judgment. Such ex-Communists are wanted, but the independent mind is not wanted. It is positively distrusted.

These are some of the changing circumstances which make difficult fulfillment of our duty of speech. The service the professor professionally renders is critical and independent judgment. The increased partisanship of the day makes it very difficult for him to perform this service. If he questions the McCarran Act, he attracts unfavorable attention; if he discusses philosophical Marxism, he is "teaching Communism."

The matter is not so simple that a

mere adherence to principle will tell a man what in these circumstances he ought to do. One cannot simply resolve: I will say what I think on every issue and let the consequences fall as they may. If a man does that today, he may find that the consequences are to impair seriously his special usefulness to society.

Not long ago I received one of those many letters calling upon me to join in a public statement approving an important piece of impending national legislation. I agreed with the statement I was asked to sign; the matter was one on which I had some competence. But, to assure myself that I was not misunderstanding the matter, I telephoned a colleague who had, I knew, also received the communication. I asked him what he thought of the statement he was asked to sign. He said he was well informed on the matter and agreed with the statement. I asked him if he was going to sign it. He replied that he was not. And the reason? Some of the names appearing on the letter were associated with organizations or activities suspected or charged with indirect Communist connections, and, said my colleague, if he should sign the statement, with which he agreed, he might also be tainted with this association and then could no longer be useful as an occasional adviser in the State Department and elsewhere.

The fact is that my colleague was right—right, in that if he did sign too many such letters he would lose his usefulness as a contributor "at high levels" to the formation of national policy. He just would not be asked any more.

What was my colleague's duty? Should he remain silent when asked to join others in making a public statement as to whether the pending bill should become a law? Then the nation would lose the force of his especially informed opinion on that issue. Or should he add his name to those making the public statement and run the risk that the mere association of his name with the names of others perhaps already under suspicion in the office of the FBI or the Attorney-General would remove him from other counsels held in the national interest? Perhaps he found the time to compose his own letter expressing his views on that issue.

More and more men hesitate to expose their names in connection with public issues or with the names of other men. The emerging result is that the people who sign letters of protest, or who publicly oppose legislation to bring about what is called nowadays "security," are fewer than they were, and are the same people, over and over again; probably not much attention is now paid to them. They are simply the people who sign letters of protest.

More and more the issue upon which I am asked to speak, or on which I feel that I ought to speak, is one on which those who associate themselves with me in speaking are in fact partisans, not critical thinkers, or are people who are wrongly supposed to be Communist partisans. If I speak in their company my speech will be disbelieved or discounted simply because I am in the company of such real or supposed partisans. Shall I then refrain from speaking? But if I refrain, then only partisans will speak, or only those will speak who have been falsely condemned as partisans and whose opinions no longer count. Perhaps the cause on which I am asked to speak is just—the man should be defended, the bill that threatens liberties be defeated—and if I fail to speak I have left a just cause to the defense of those who use the just cause for their own bad ends, or to those who have

become unjustly ruled out of public confidence. Shall we make ourselves useless by submitting to the consequences of this form of guilt by association?

Partisanship and guilt by association make difficult the discharge of our duty of speech. But other difficulties have become recently acute. We are no longer sure that to express certain opinions is within the law, and even worse, a man may now be a criminal because he belongs to an organization that has certain purposes: advancing revolutionary Communism; he may be convicted of crime without any evidence that he did anything to bring about such a revolution. Apparently it is not necessary even to show that the accused knew the purpose of the organization was revolutionary Communism; that knowledge may be imputed to him from the fact of his membership.

The convictions of Communists under the Smith Act is the point at issue. In the decision of the Supreme Court in June, 1951, the majority of the court apparently adopted the views that had previously been expressed by Mr. Justice Hand in his opinion in the same case when it came to the Circuit Court of Appeals. Taken together with Hand's opinion, the effect of the decision in the case of the eleven New York Communists limits the protection given free speech by the First and Fourteenth Amendments in two important respects. In the first place, the "clear and present danger" rule apparently is now so interpreted that the world-wide menace of Communism is sufficient justification for jailing one who advocates revolutionary Communism, even without a showing that what the accused said about revolutionary Communism was having any direct effect on public safety. Moreover, the rule that a man accused of crime must be given a clear idea of the crime of which he is being accused has been widened or loosened. The Smith Act is vague as to what teaching revolutionary Communism means. The Supreme Court in effect held that the general seriousness of the present situation is a sufficient ground for dispensing with the requirement of certainty imposed by the Supreme Court in other cases.

The general drift of this and other decisions of the Court is to make it possible for Congress or a state legislature to pass, in spite of the Bill of Rights and the Fourteenth Amendment, laws that either make expressions of certain opinions criminal, or that have as inevitable consequence coercing people into silence on certain important matters.

In March of this year the Court upheld the consitutionality of the New York State law which provides for the disqualification and removal of teachers in public schools who are "subversives" or who belong to "subversive" organizations, such determination to be made by the school board. This apparently authorizes an administrative board to determine who and what is subversive, and as it is unpredictable what opinions will be held by such a board to be subversive, the effect of the law can hardly be otherwise than to make teachers afraid to speak freely. Mr. Justice Douglas, dissenting, simply stated that the law inevitably turns the school system into a spying project. In a recent deportation case, the Court upheld the constitutionality of those sections of the Smith Act which allow the United States to deport an alien because of membership in the Communist Party even if the membership ended before the Act was passed. I find it difficult to escape from the alternative interpretations placed upon this majority decision by the two

dissenting Justices (Douglas and Black): either a person once a Communist is forever tainted, or else punishment by banishment may be imposed for what an alien once thought. Neither interpretation can be squared with the fundamental conceptions of human liberty which Americans long ago adopted. In the Carlson case, the Court approved the right to jail certain aliens without bail pending the determination of their deportability, and in effect removed from this special class of persons the protection of the Eighth Amendment prohibiting excessive bail. Apparently the Supreme Court thinks that the Eighth Amendment prohibits a judge from demanding a bail of ten million dollars but does not prohibit a judge from denying bail entirely, at least in certain cases.

What this comes down to is that the Supreme Court, in view of the world-wide threat from Stalinist Communism, now qualifies in important respects the protection of civil liberties, especially free speech. The narrow result is to make Communists and people who have political ideas like those of Communists criminals or possible criminals. The more important and widespread result is to make everybody, and especially a good many teachers, afraid to speak freely.

The rise of the partisan spirit with ascription of guilt by association, and the growing uncertainty as to whether one can keep one's job—or perhaps even stay out of jail—by reason of opinions one may express or associations one may make, contribute to what seems to me an increasing acceptance of a certain loss of liberty and creativeness in America. Some thoughtful people have expressed the opinion that Americans have never been so ready to defend their liberties as they are now. My own impressions are different. It seems to me that a good many fairly serious restrictions upon our liberties have come about and that on the whole Americans regard them as necessary for their security, or accept them without thinking much about them at all.

I think of such changing circumstances as the following: the many states that now require oaths of certain classes of people; the attempts to purify textbooks; the banning of books and magazines from public shelves; the endless investigations as to loyalty (I am told of a questionnaire which asked men considered for appointment: "Did you ever receive any mail from any of the following twenty-eight organizations?"); the endless questioning as to security; the man with the federal credentials who seeks you alone in your office and asks if you have anything unfavorable to tell him about some friend of yours; the passports denied; the loyalty hearings of employees or of scholars seeking to do research or to travel—usually polite, but on charges not clearly presented and without opportunity to meet these charges fully; the growing silence of administrative government; the authority given to civilian agencies to classify information as secret and not disclose it to the public; the increasing use in public correspondence and official announcement of that phrase, with its unpleasant connotations in other countries, *in the public interest*—this grant has been terminated, this man discharged, this information denied, all "in the public interest"; the scholars and scientists not given the visas which would allow them to come to this country to join in academic discussion with their American colleagues with a result that European scholars have come to think of some sort of unpleasant curtain lying also to the west of them.

Is it not true that the effect is not so

much to stimulate our people with a new vigor in exercising and defending freedom of speech but rather to dull the habit of protest and the courage of inquiry? Do we not on the whole either accept these changes as necessary to security or let them come about hardly realizing that they have happened? I do not see that the American mind is now unusually courageous and creative. In recent months the National Opinion Research Center has found that more and more people show reluctance to answer the questions that are asked them when the opinion-taker comes to their doors. More people must be asked, and it is harder to get answers from those who do make replies. The reluctance is greater in the cities than in the country, and is especially evident when questions are asked about international affairs. A colleague who is concerned with the planning of research in the sciences, and with the selection of research projects and workers at the national level, is convinced that more and more students and more mature scientists are disposed to undertake only the "safe" problems. By this he means not merely that scientists do not like to risk the impediment of formal security regulations, but also that scientific research workers have, in his judgment, become reluctant to undertake the study of any problem that is so imaginative as to be risky of result and of general approval.

The man who is no partisan, and thinks that the exercise of independent judgment is useful and delightful, is hard pushed. Much of what he says is misused by reason of its associations with partisan positions, and many times he does not say what he thinks because what he says may be misused, or may injure an innocent person wrongly identified with Communism, or may be taken by Communists for their own purposes. Probably no simple plan will solve these difficulties. An uncompromising position compromises. No, better content oneself with clarity, honesty, and prudence. A list of simple resolutions might help. I do not offer the following as suitable for other men; each must solve his own problem. But, talking to myself, I set down the following seven-point plan for conducting myself, with regard to freedom and duty of speech under present conditions. These are only seven admonitions—me, talking to myself:

1. *You don't have to join up.* Short of torture and the destruction of the mind, you can't be forced to partisanship. You don't have to become only an anti-Stalinist or only an anti-McCarthyist. You are free to say that you think that Stalinist Communism is a cruel and mind-destroying tyranny, a menacing totalitarianism, and also to say that in America there is great danger to liberty from the mindless suppression of all dissenting opinion which we see in the work of McCarthy and McCarran. As Governor Adlai Stevenson remarked recently in the very different context of a meeting of Democratic politicians: "Who wins is less important than what wins—what ideas, what concept of the world tomorrow, what qualities of perceptible leadership and courage." You are free to try to make good ideas win, not partisans.

2. *Your special task is to keep reasonable talk going.* Keep the element of fair discussion alive in the eternal struggle. Life is a fight, but it is humanized insofar as people talk things over reasonably. This is where you come in: you were trained for reasonable discussion. So practice it, not only with your students, but wherever you are. You can't make things worse that way, and you may make them better. Make it

plain you are ready and eager to talk anything over reasonably with anybody, yes—Russians and Senator McCarthy included. The assumption that the other fellow has something human and rational about him is absolutely necessary.

3. (For myself as a professor.) *Your job is not to be an intellectual but to be intelligent.* If you have special knowledge, put it to work; but special knowledge does not excuse you from the necessity to think for yourself if you can manage it. The charge upon you is, in Lionel Trilling's words, "to take your chance of being wrong or inadequate, to look at things simply and directly, having in mind only the intention of finding out what they really are, not the prestige of the great intellectual act of looking at them."

4. *You make mistakes too.* Just like everybody else. And like everybody else you took time to learn how bad is Stalinist Russia. Once, for example, you said in public that the Soviet policy toward cultural minorities was admirable. That was many years ago and before you or other people had learned what the Soviets were doing to cultural minorities. Admit such mistakes. If you didn't ever make a mistake, how could you learn anything? People will try to frighten you into reconstructing your own past to fit the suspicions of today, but don't try so to reconstruct it. You have learned, like other people; say so.

5. *Freedom of speech depends upon your talking reasonably: so talk.* This will make trouble for you and make other people find you troublesome, but the mind that is never troubled is not free. Freedom is a lot of bother. When you are sure that the McCarran Act ought to be repealed, say so. When you are convinced that hunting for treason in a school textbook is silly, make your reasonable argument to that effect. The men who make a stand at a line that they have thoughtfully drawn, and who argue, but do not shoot, from that position, defend freedom effectively. The California professors who lost their jobs resisting the oath really did defend freedom.

6. *But you can't be an expert on everything.* Concentrate your efforts on matters you really know about. Don't join every movement of protest, and don't sign every letter. Come to understand the issues involved in a few cases, and keep at just those issues. Your resources of influence and special knowledge are limited; use them prudently.

7. *Freedom of speech is a joy in itself; enjoy it.* Liberty is best defended when it is loved. To defend freedom of speech merely as one's own private right is selfish and meager; to exercise it merely as a duty is pretentious and tiresome. Freedom is fun; have the fun. Freedom of speech is not formal dialectic; it is not mental chess; it is not bargaining in a market-place of ideas. It rests upon faith in human improvability, and it flourishes where men take delight in one another.

This, I say to myself, I may attempt, though we do not know the fate of freedom in our future. It is the way of an inquiring mind, as contrasted with the way of the True Believer (as Eric Hoffer has recently described him)—that he is never sure of his success and always doubtful of his program. He is only sure that freedom is both means and ends, that an inquiring and creative mind in any man is a good to enjoy and to defend. He knows that such minds have never been numerous and are always in danger. And knowing this, he does the little he can, praying only for a little room to turn around in, and a heart without bitterness.

INDIAN TREATIES: THE FIRST AMERICAN DRAMAS

A. M. Drummond and Richard Moody

THE origins of drama are commonly believed to be found in real-life theatrical and dramatic activities. For the Greeks, their songs and dances on the threshing floor, their festival and ritual dances and odes, their elaborate and colorful processionals were the foundations and sources for their later formalized drama. In like manner, the treaty meetings of the Indians and Whites during the latter part of the seventeenth century and during the entire eighteenth were the first evidences of theatrical and dramatic activity in America; and the recorded treaties are our first American drama. Unlike the comparable "theatre-in-life" performances of the Greeks, they had little effect on the formalized American play and playhouse; for the already well-established traditions and conventions of the English stage were transported directly to the American theatre. In fact, our early playhouse, actors, and plays were almost entirely British. But even though the seeds from which the nineteenth-century American drama and theatre grew cannot be said to lie in these Indian Treaties, they still claim attention as the first indigenous American dramatic expression.

This essay and the text of the Easton Treaty of 1757 are to be included in a forthcoming anthology, Dramas from American Life and Theatre. *Mr. A. M. Drummond has just retired as Professor of Speech and Drama at Cornell University after forty-five years of service. Mr. Drummond is honorary president of the National Theatre Conference and a past president of the National Association of Teachers of Speech. Mr. Richard Moody (Ph.D., Cornell, 1942) is Associate Professor of Speech and Theatre and Assistant Director of the University Theatre at Indiana University.*

Anyone who has watched the play-acting of children, or has participated in an initiation ceremony or seen a production of *Our Town,* for example, knows that the theatrical imagination permits a relatively simple dismissal and even disavowal of the conventional audience-spectator relationships and the proscenium arch "peep-hole" stage. And the "theatre-in-life" activities which we observe and in which we participate oftentimes provide more stimulating and stirring experiences, both joyful and sad, than do comparable events enacted behind the foot-lights. Some of these "theatre-in-life" events we participate in playfully: charades, initiations, parades, costume dances, foot-ball celebration snake dances, and the like. Others we act in more solemnly and oftentimes unwillingly: burials, marriages, commencements, church services, courtroom trials, and such. In all of them we easily recognize the theatrical, show-like qualities. Some of them—such as trials—often become completely acted out dramas that could be transferred to the regular stage with little alteration. In most of them we employ elements of action, of costume and pageantry, of dialogue exchanges that are almost identical with similar devices in the stage-audience theatre.

The Indian Treaties were "theatre-in-life" dramas of the highest order. They were solemn and serious in intent. Their conflicts and problems were in the nature of life and death struggles; yet they are often gay, light-hearted, sly, and even playful. They are filled

with theatrical and dramatic details: the exchanging of wampum belts and strings, the processionals to the treaty, the formal, stage-like form of address, the participation of the spectators as a kind of chorus, and the highly ingenious and stimulating figures of speech are certainly as colorful as any in the literature of the period.

Benjamin Franklin, with his usual perceptiveness, regarded these treaties as distinctive literary documents. Although their immediate purpose had been entirely practical, their ceremonial nature, their historical significance, and their poetic expression demanded more extensive distribution than they had had originally. Franklin printed thirteen of the treaties, and one of these, the Lancaster Treaty of 1744, he had struck off in a separate issue of three hundred copies for distribution in England. A total of some fifty treaties were printed at various times, but these thirteen chosen by Franklin, included in the handsome volume published by The Historical Society of Pennsylvania in 1938, are representative.

Although the treaties themselves provide a vivid account of the events of the council, they are essentially factual reportings of what was said. They cannot, nor were they intended to, describe the exciting early morning processional to the treaty site: the Indian Chiefs parading in their finest plumage, strings of beads and wampum belts stretched over their arms, attended by a hundred or more braves, squaws, and papooses who had spent many hard days on the trails from distant villages; the White Governor with his councilmen and interpreters bearing his peace offerings of Indian-style strings and belts, surrounded by his military guard of honor accompanied by beating drums and waving flags, followed by common citizens of the village, and somewhere in the background a wagon load of more tangible bargaining goods: blankets, guns, and rum. Cautiously, but with an outward show of goodwill and trust, the two groups march into the council clearing, hands extended for a friendly but formal hand-shake before the proceedings begin. As the Indians retire to their side of the clearing, they shout out their "yo-hays" of approbation. Months of preliminary exchanges of messengers have finally brought the Indians and Whites together, and the stage is ready for the peace council. The entire group is quiet; the braves solemnly regard their chiefs. The Governor rises, selects a belt of wampum from his ample supply, advances to the center of the circle, and facing the Indian Chiefs, delivers his welcoming speech. When he has finished, he walks to the designated Chief of the Chiefs, places the belt in the Indian's hands, and returns to his side of the circle. The preliminaries have been concluded; friendship has been established with the offering and acceptance of the belt; the main drama is now ready to be played out. Few "theatre-in-life" performances offer the excitement that must have been felt by spectators and participants alike in this setting-the-scene prelude to the treaty meetings of the Red man and the White, but the remaining hours and days were just as exciting. Somehow the Indian—for it was he who really stage-managed the meetings—knew, from his experience with war-dances and the like, how to give an occasion its appropriate theatrical mounting.

The treaties were set down by various secretary-interpreters in attested copies accepted as authentic by both the Indians and the Whites. There is no way of determining how close to verbatim copy they are, but the fact that various

interruptions, awkwardnesses of statement, and embarrassing accusations are incorporated in the text would indicate very little if any "doctoring." The impromptu nature of the expression is apparent in the following excerpt from the Lancaster Treaty of 1744. Canassatego is addressing George Thomas, Governor of Pennsylvania, and the Commissioners of Virginia and Maryland.

> . . . We assure you we have all these particulars in our hearts, they are fresh in our memory. We shall never forget that you and we have but one heart, one head, one eye, one ear, and one hand. We shall prevent any enemy from coming into it; and, in proof of our care, we must inform you, that before we came here, we told Onantio [Governor of Canada], our Father as he is called, that neither he, nor any of his people, should come through our country, to hurt our brethren the English, or any of the settlements belonging to them; there was room enough at sea to fight, there he might do what he pleased, but he should not come upon our land to do any damage to our brethren. And you may depend upon our using our utmost care to see this effectually done; and, in token of our sincerity, we present you with this belt of wampum.
>
> Which was received with the usual ceremony. After some little time the interpreter said, Canassatego had forgot something material, and desired to mend his speech, and to do so as often as he should omit any thing of moment, and thereupon he added:
>
> The Six Nations have a great authority and influence over sundry tribes of Indians in alliance with the French, and particularly over the praying Indians, formerly a part with ourselves, who stand in the very gates of the French; and, to shew our further care, we have engaged these very Indians; and other Indian Allies of the French for you. They will not join the French against you. They have agreed with us before we set out. We have put the spirit of antipathy against the French in those people. Our interest is very considerable with them, and many other Nations, and as far as ever it extends, we shall use it for your service.
>
> The Governor said, Canassatego did well to mend his speech; he might always do it whenever his memory should fail him in any point of consequence, and he thanked him for the very agreeable addition.[1]

The general form and procedure of the treaty ceremony was established by the Six Nations of the Iroquois and seems to have been readily subscribed to and adopted by the Whites. Normally the proceedings opened with a processional to the meeting place. This is not always described in the treaty text, but the ceremonial nature of the occasion demanded it as invariable custom. In the recorded text, the first item is commonly the list of those present, the cast of characters for the drama. The opening addresses, first by the Governor or Commissioner and then by the Indian Chief, attempted to establish or reestablish brotherly bonds. These passages invariably spoke of "brightening the chain of friendship," keeping the roads between them "clear and open, free from all stops and encumbrances," and of their grief for dead warriors (both White and Indian). "We wipe your tears from your eyes that you may see the sun." The next series of speeches took up what might be called "old business"—agreements that had not been carried out or that had somehow been neglected. Then came the dramatic statements of the current problems and the reasons for the present treaty conference. After the opening proposal, whether by White or Indian, had been delivered, the conference recessed, quite frequently over night. During this interval the Indians or the Whites, meeting in caucus groups, prepared their answers. Normally only one problem was considered at a time; so with recesses and caucuses the conferences ran

[1] *Indian Treaties Printed by Benjamin Franklin 1736-1762*, ed. Julian P. Boyd (Philadelphia: The Historical Society of Pennsylvania, 1938), p. 75.
Original spelling and punctuation has been retained in all the quoted passages.

on for weeks and sometimes for months. After the differences had been resolved in some kind of euphemistic or compromise proposal, the Indians humbly requested provisions, firearms, and rum to help them on their return journey: "We desire our brethren will be so good as to furnish us with a number of waggons to carry such of us as are not able to walk with the goods you have been pleased to give us."[2] All statements, whether of friendship, accusation, proposal, or whatever, were punctuated by the presentation of a belt of wampum or a string. Wampum became a kind of theatrical symbol without which no treaty could be made binding. As Cadwallader Colden says in his *History of the Five Indian Nations:*

> They made the Governor a considerable present of furs, to shew their respect to his person; but they did not give one belt to confirm any one article; so that the whole of it is, according to their style, only argumentative.[3]

Wampum had great significance for the Indians. In addition to its use as a medium of exchange—pelts, skins, and even English coins were valued in terms of wampum—it possessed a mystical quality for the Indians which has never been fully explained. The wampum beads were laced together with narrow strips of deerskin and formed into belts. A "string" was made up of beads on single strips of leather tied together at one end. According to Colden, "every bead is of a known value, and a belt of a less number, is made to equal one of a greater, by so many as is wanting fastened to the belt by a string."[4] The black or purple wampum, made from the inside of the quahog shell (a thick-shelled American clam), was worth twice to three times as much as the white, made from the conch shell.

Aside from its mystical quality and its tender value to the Indian in designating the relative importance he attached to various statements in the treaty, the wampum served actually as a permanent record for the Indian of the numerous items in a treaty conference. Frequently the meaning of the belt was incorporated into the design. The following discussion regarding wampum at the treaty at Easton, July 30, 1756, illustrates the complexities of and necessities for its use:

> Newcastle said further, that Teedyuscung would want abundance of wampum, and if he had it not, the cause would suffer exceedingly. He hoped the Council Bag was full, and desired it might be emptied into the lap of Teedyuscung. Mr. Weiser concurring in opinion, and saying, that the French gave great quantities of wampum to their Indians, and on matters of consequence their belts were several fathom long, and very wide, the secretary was ordered to bring what wampum he had into the council, *viz.* Fifteen strings, and seven belts, a parcel of new black wampum, amounting to seven thousand; and having no new white wampum, nor any proper belts to give in return for Teedyuscung's peace belt, a messenger was sent to Bethlehem, and he returned with five thousand; upon which the Indian women were employed to make a belt of a fathom long, and sixteen beads wide; in the center of which was to be the figure of a man, meaning the Governor of Pennsylvania, and on each side five other figures, meaning the ten Nations mentioned by Teedyuscung.[5]

The system of remembering the various items of a treaty by association with a wampum belt—especially when we examine the detailed and involved talk of geographical boundaries that occurs in many of the treaties—certainly appears phenomenal. Although not specifically reported in the treaty texts, in-

[2] *Ibid.*, p. 248.

[3] Cadwallader Colden. *The History of the Five Indian Nations of Canada, which are dependent On the Province of New York in America, and Are the Barrier between the English and French in that Part of the World* (London, 1747), Part II, p. 154.

[4] *Ibid.*, Part I, p. 3.

[5] *Treaties*, p. 147.

dividual passages of the treaty were undoubtedly retained in the fashion Colden described:

> They commonly repeat over all that has been said to them, before they return any answer, and one may be surprised at the exactness of these repetitions. They take the following method to assist their memories: The Sachem, who presides at these conferences, has a bundle of small sticks in his hand; as soon as the speaker has finished any one article of his speech, this Sachem gives a stick to another Sachem, who is particularly to remember that article; and so when another article is finished, he gives a stick to another to take care of that other, and so. In like manner when the speaker answers each of these has the particular care of the answer resolved on to each article, and prompts the orator, when his memory fails him, in the article committed to his charge.[6]

That they were dependent on this system of memory is apparent in the following comment by Chief Scarrooyady at Carlisle, October 3, 1753: "The Twightwees [Miami] intended to say something to you; but they have mislaid some strings, which has put their speeches into disorder; these they will rectify and speak to you in the afternoon."[7]

When one reads successive treaties, it is evident that the Indian did recall details with assurance and exactness whether with the assistance of sticks or wampum belts. It was imperative that he remember such vital agreements as these respecting his ownership of lands and his rights to hunt.

And it is, of course, this very life struggle between the White and Indian that constitutes a large share of the drama of the treaties. Here was diplomatic maneuvering that represented an underlying fight for momentous and vital stakes. The Indian realized the precariousness of his position; yet often he seems conscious of his superior bargaining position as the balancer of power between English and French. He was also well aware that the exchange of perishable goods for property was not an equitable trade. As Canassatego said at Philadelphia in 1742, "We know our lands are now become more valuable. The White people think we do not know their value; but we are sensible that the land is everlasting, and the few goods we receive for it are soon worn out and gone."[8] Nor was he unaware of his prior claims to the land as Thomas King, Chief of the Oneidas, pleaded in the treaty at Lancaster, August 19, 1762:

> I desire you to go no further than Nixhisiqua. I desire you will settle no higher up, for if you keep pressing on me, you will push me out, for I shall have no place to live on, nor hunt in, neither for me nor my grandchildren; so I desire you will press no further. I desire another thing, that you will not take it from me by force: If you take this land by force, it will never go well with either of us. You may remember that GOD gave us this land, and you some other; yet I have parted with some of it to you.[9]

Frequently dramatic episodes resulted from disagreements among the Indians. On the 15th of October, 1758, in conference at Easton, Nichas, the Mohawk Chief, and others directed the following remarks to Governor Denny of Pennsylvania and Governor Bernard of New Jersey:

> Brothers,
>
> We thought proper to meet you here, to have some private discourse about our nephew Teedyuscung.
>
> You all know that he gives out, he is the great Man, and Chief of Ten Nations; this is his constant discourse. Now I, on behalf of the Mohawks, say, we do not know he is such a great Man. If he is such a great Man, we desire to know who has made him so. Perhaps you have, and if this be the case, tell us so. It may be the French have made him so. We want to enquire and know whence his greatness arose.
>
> Tagashata, on the behalf of the Senecas, spoke next.

[6] Colden, Part II, p. 100.
[7] *Treaties*, p. 131.
[8] *Ibid.*, p. 27.
[9] *Ibid.*, p. 281.

Brethren,

I, for my nation, say the same that Nichas has said: I need not repeat it. I say we do not know who has made Teedyuscung this great man over Ten Nations; and I want to know who made him so.

Assarandonguas spoke next, on behalf of the Onondagoes.

Brethren,

I am here to represent the Onondagoes, and I say, for them, that I never heard, before now, that Teedyuscung was such a great man, and much less can I tell who made him so. No such thing was ever said in our town, as that Teedyuscung was such a great man.[10]

Probably no single chief added so much theatrical excitement to the treaties as did Teedyuscung. He was a colorful and picturesque figure, hard-talking and, according to some, hard-drinking. For example, one can imagine the stir and commotion that was provoked at Easton (July 30, 1756) by the following unexpected entrance:

The King [Teedyuscung], who was very irregular in his visits, as well as in his discourses, bolted all of a sudden into the room, and, with a high tone of voice spoke as follows, *viz.*

Brother,

I desire all that I have said, and you have said to one another, may be taken down aright; some speak in the dark; do not let us do so; let all be clear and known. What is the reason the Governor holds councils so close in his hands, and by candle light? The Five Nations used to make him sit out of doors like a woman.—If the Five Nations still make him a woman, they must; but what is the reason the Governor makes him a woman, meaning, why does he confer with Indians without sending for him, to be present and hear what was said?

The Governor answered, that he holds councils on a hill; has no secrets; never sits in swamps, but speaks his mind openly to the world; what happens here he has a right to hear: The women were sent for to make a belt, not to council. The Six Nations may be wrong, they are not under his direction; and therefore he is not answerable for their conduct, if they have not treated the Delawares as men [Teedyuscung was Chief of the Delawares.]

The Chief thanked the Governor, seemed well pleased, and said, tomorrow he would speak more, and what he had to say was from the Six Nations:—He that won't make peace must die.

A String

It was agreed in the morning the Governor should deliver the new belt, then in making, to Teedyuscung, with a proper speech; that by two belts tied together, Newcastle and Teedyuscung should be made joint Agents for this government, and they be desired to consult together, to love one another, and to act for the best; that the new black wampum, and all the belts and strings, should be given to Teedyuscung, and a private present made to him and his interpreter, Ben.[11]

Many of Teedyuscung's dramatic effects were conceivably well-calculated beforehand.

The theatrical nature of the opening and pre-opening processional is described in the following passages. The first is from the conference at Easton, November 8, 1756, and the second from that at Easton, October 13, 1758:

This morning the Governor sent Mr. Weiser with his compliments to the Indian Chief, and desired to know whether he intended to speak first, and when; and the King saying it was his duty to speak first, wished it might be this forenoon; on which the Governor appointed eleven o'clock; at which time the Governor marched from his lodging to the place of conference, guarded by a party of the Royal Americans in the front, and on the flanks, and a detachment of Colonel Weiser's provincials, in subdivisions, in the rear, with colours flying, drums beating, and musick playing; which order was always observed in going to the place of conference.[12]

After the Governor had done speaking, the United Nations gave the usual shouts of approbation, with great solemnity, each according to rank.[13]

These shouts of approbation were common to most of the treaties. The closest transcription of the sound seems to be a kind of "Yo-hay." Both the Franklin treaties and those set down in

[10] *Ibid.*, pp. 224-225.

[11] *Ibid.*, p. 147.

[12] *Ibid.*, p. 150.

[13] *Ibid.*, p. 222.

Colden's book transcribe it so. Colden in his comments on the treaty at Albany, August, 1746, described the shout as follows:

> At every stop where a belt was given, one of the Sachems called out Yo-hay, to which all the rest answered in a sound which cannot be expressed in our letters, but seemed to consist of two words remarkably distinguished in the cadence; it seemed to this purpose: the Sachem calls, Do you hear? The answer is, we attend and remember or understand; or else it is a kind of plaudit our interpreters could not explain. At the close of the speech, one Sachem of each nation called out severally the Yo-hay, to which the others of the same nation answered severally: But when the war-belt was thrown down, they gave the war-shout. We expected but six of these plaudits, according to the number of the Six Nations, but eight were distinctly delivered; by which we understood some other Nations were united with them on this occasion.[14]

This two-syllable exclamation agrees with current notions of the limitations of the Indian's vocabulary to an "ugh" or "how." The principal Indian speakers of the eighteenth century, however, were not limited to monosyllabic utterance. They were endowed with an elegant rhetorical gift. They were also first-rate actors fully aware of their speaking abilities and the attention that was focused upon them. Colden told of their messengers, for example:

> . . . if they be sent with any message, though it demand the greatest dispatch, or though they bring intelligence of any imminent danger, they never tell it at their first approach: but sit down for a minute or two, at least, in silence, to recollect themselves, before they speak, that they may not show any degree of fear or surprise, by an indecent expression. Every sudden repartee, in a public treaty, leaves with them an impression of a light inconsiderate mind; but, in private conversation, they use and are delighted with brisk witty answers, as we can be. By this they show the great difference they place between the conversations of man and man, and of nation and nation; and in this end and a thousand other things, might well be an example for the European nations.[15]

Their power of expression is readily apparent in the treaties, but some of the comments of Colden about their practice of and regard for eloquence give us a more intimate picture:

> They use neither drum nor trumpet, nor any kind of musical instrument in their wars; their throats serve them on all occasions, where such are necessary. Many of them have a surprising faculty of raising their voice, not only in inarticulate sounds, but likewise to make their words understood at a great distance; . . .[16]

> The people of the Five Nations are much given to speechmaking, ever the natural consequence of a perfect republican government; where no single person has a power to compel the arts of persuasion alone must prevail. As their best speakers distinguish themselves in their public councils and treaties with other nations, and thereby gain the esteem and applause of their countrymen, (the only superiority which any one of them has over the others) it is probable they apply themselves to this art, by some kind of study and exercise, in a great measure. It is impossible for me to judge how far they excel, as I am ignorant of their language; but the speakers whom I have heard, had all a great fluency of words, and much more grace in their manner, than any man could expect, among a people entirely ignorant of all the liberal arts and sciences. I am informed, that they are very nice in the turn of their expressions, and that few of themselves are so far masters of their language, as never to offend the ears of their Indian auditory, by an unpolite expression. . . . They are so much given to speech-making, that their common compliments, to any person they respect, at meeting and parting, are made in harangues. They have some kind of elegancy in varying and compounding their words, to which, not many of themselves attain, and this principally distinguishes their best speakers. . . . Their language abounds with gutturals and strong aspirations, these make it very sonorous and bold; and their speeches abound with metaphors, after the manner of the Eastern Nations.[17]

Their performances in conference were not, however, entirely of a stiff

[14] Colden, Part III, p. 171.

[15] *Ibid.*, Part I, p. 19.
[16] *Ibid.*, Part I, p. 10.
[17] *Ibid.*, Part I, p. 14.

oratorical nature. They did not discount the effects of appropriate pantomime. Colden recounted the following episode, also from the Albany treaty in August, 1746:

. . . the speaker threw down a war-belt of wampum on the ground, it being the Indian custom to deliver war-belts, or make declaration of war in this manner: This he did with remarkable show of indignation intending thereby to express their resentment against the French and their allies, and their zeal for the English.[18]

The red man's rhetoric was, however, distinguished principally by its metaphorical expression. One of the Indian's strongest delights in speaking was in poetic invention. Colden wrote in this connection:

I suspect our interpreters may not have done justice to the Indian eloquence. For the Indians having but few words, and few complex ideas, use many metaphors in their discourse, which interpreted by an unskilful tongue, may appear mean, and strike our imagination faintly; but under the pen of a skilful representer, might strongly move our passions by their lively images. I have heard an old Indian sachem speak with much vivacity and elocution, so that the speaker pleased and moved the auditors with the manner of delivering his discourse; which however, as it afterwards came from the interpreter, disappointed us in our expectations. After the speaker had employed a considerable time in haranguing with much elocution, the interpreter often explained the whole by one single sentence. I believe the speaker, in that time, embellished and adorned his figures, that they might have their full force on the imagination while the interpreter contented himself with the sense, in as few words as it could be expressed.[19]

The full force and poetic beauty of the figures can only be apparent from the texts themselves. Even here, of course, they lack the interpretive colorings supplied by the speaker; and we do not know how much they may have been reduced by the interpreter. The following passages illustrate the Indian's masterly command of metaphorical language; from the Easton Council, July 31, 1756:

You will remember that you are our women: our fore-fathers made you so, and put a petticoat on you, and charged you to be true to us, and lie with no other man; but of late you have suffered the string that tied your petticoat to be cut loose by the French, and you lay with them, and so became a common bawd, in which you acted very wrong, and deserve chastisement; but notwithstanding this, we have still an esteem for you, and as you have thrown off the cover of your modesty, and become stark naked, which is a shame for a woman, you must be made a man; and we now give you a little power, but it will be some time till you shall be a complete man: we advise you not to act as a man yet, but be first instructed by us, and do as we bid you, and you will become a noted man.[20]

This was spoken to the Delawares by a Chief of the Six United Nations.

At the Easton Conference, October 15, 1758, Tokaaio, the Cayuga Chief addressed the Governor:

I speak now to you, on behalf of the Nations just now mentioned to you. You may remember, that you said the other day, you could not be easy without your prisoners were returned. We have considered this, and I now assure you that they shall be returned.

We speak from the bottom of our hearts; we will look carefully into all our towns for them. You shall have them all. We will keep none. If there be any of them that have gone down our throats, we will throw them up again. You told us, a tender father, husband, wife, brother, or sister could not sleep sound, when they reflected that their relations were prisoners. We know it is so with us, and we will therefore use our endeavours to make your hearts easy, and we give you this belt as a promise, that we will perform our words.[21]

The following passage from the Conference at Lancaster, August 12, 1762, illustrates how the Indian's style was adopted by the Whites:

After the Indians had taken their seats, the Governor opened the conferences with the following speech.

[18] *Ibid.*, Part III, p. 176.
[19] *Ibid.*, Preface, Part I, p. xiii.
[20] *Treaties*, p. 148.
[21] *Ibid.*, p. 225.

Brethren the Delewares, Shawanese, Twightwees, Wawachtanies, Tuscaroras, and Kickapoes.

With this string I clean your bodies from the dust and sweat, and open your eyes and ears, that you may see your brethren with cheerfulness, and hear distinctly what I have to say to you at this conference.

A string (480)

Brethren, with this string I open the passage to your hearts, that you may speak freely, and without reserve, as brethren ought to do when they meet together.

A string (260)

Brethren, it is now a great while since we have had the pleasure of meeting one another in council, wherefore I take this opportunity of condoling with you for the losses you may have sustained by the death of any of your people, and with this string I gather up the bones of our deceased brethren, and bury them decently, according to the custom of our forefathers.

A string (460)

Brethren, with this string I disperse the dark clouds, which for many years have hung over our heads, and prevented our seeing each other, that we may for the future meet and confer together, as our fathers used to do, and brighten and renew the Covenant Chain of Friendship, for our mutual benefit and advantage.

A string (300)

Brethren, as the council chamber hath contracted much dust, for want of use for some years past, and hath also been stained with blood, I, with this string, sweep it quite clean, and wipe all blood from off the seats, that we may sit down and confer together, without seeing any thing to interrupt us, or make us uneasy.

A string (280)

Brethren, having now wiped your eyes, opened the way to your hearts, and cleansed the council seats, I, by this belt, take you by the hand, and bid you heartily welcome, and assure you, that I am ready to do every thing in my power to strengthen and preserve that brotherly love and friendship, which so long subsisted between your ancestors and His Majesty's subjects of this government.

A belt

The Governor then told them he had finished what he had to say to them at present, and that if they were prepared to speak to him at this time, he was ready to hear them; if not, he would appoint another time for that purpose.

Beaver, the Chief of the Delawares, then spoke to the Governor as follows:

Brother, we all rejoice to hear what you have said to us, and are glad that you have cleansed us, and have spoke to us in the manner which our forefathers used to do to one another. As we speak different languages, we shall be glad of an opportunity of consulting among ourselves, and shall deliver what we have to say to you tomorrow morning.[22]

Also at the same Lancaster Conference, one week later: Thomas King, Chief of the Oneidas, spoke as follows:

Brother Onas, our grandfathers used to tell us, we should keep fast hold of the chain of friendship, and always advised us to observe it; but now, in latter days, as soon as I came across the hatchet, I got hold of it, and really I did not know what I was about, and stuck it into your heads. By this belt, I take the hatchet out of your head; it belongs to you and the French; you are both of one color. It has been the fault of the French that we struck you, and therefore we take the hatchet out of your head.

A belt of eight rows

Brother Onas, now that I have taken the hatchet out of your head, I gather your bones, which lie scattered in so many places, that I cannot name them particularly.

Brother, there is a large pine tree in the Oneida country, which I take and pull up by the roots, and then it makes a great hole: when I look down the hole, I see a great river, running very strong at the bottom. By this belt I gather all your bones, wherever I can find them, and bury them in that hole, and the hatchet with them; when I put them down the hole, they fall into that strong stream, and float down it, I know not where. I stick that pine tree down again in the same hole, and then nobody can discover that there has been a hole; so that neither you nor I, nor our nor your grandchildren, shall ever be able to know where your bones are laid. This is the custom of our forefathers, that when any difference arose between them and their brethren, they buried it in this manner.[23]

Probably no Indian metaphor has had such wide currency as this figure of "burying the hatchet" although much of the solemnity and certainly most of the

[22] *Ibid.*, pp. 266-267.
[23] *Ibid.*, p. 280.

beauty of the original has been lost in later usage.

Not all parts of the treaties were somber and momentous. Many passages, particularly in the last sections where the Indian was soliciting gifts, were filled with humor and often gentle slyness. At the close of the treaty at Lancaster, August 23, 1762, Thomas King made this request:

> Brother Onas, I now speak in behalf of our Warriors. When we heard your words come to our countries, they were very pleasing to us, that you would make presents to your brethren, when they come to see you, and would give them anything they might want. Now we desire you will give us some vermilion, for you know that the eldest brother has always pity and compassion on the youngest brother; we know you are able, as you make all these things in yourselves. We have all concluded peace now, but we have given our young men liberty to go to war with the Southern Indians; this is the reason of our wanting the red paint; you see the warriors always paint themselves, when they go to war.
>
> *A string*[24]

And Canassatego, the chief who "mended" his speech in the interest of absolute correctness, closed that Lancaster Conference of 1744 with this speech:

> We mentioned to you yesterday the booty you had taken from the French, and asked you for some of the rum which we supposed to be part of it, and you gave us some; but it turned out unfortunately that you gave us it in French glasses, we now desire you will give us some in English glasses;
>
> The Governor made answer, we are glad to hear you have such a dislike for what is French. They cheat you in your glasses, as well as in everything else. You must consider we are at a distance from Williamsburg, Annapolis, and Philadelphia, where our rum stores are, and that although we brought up a good quantity with us, you have almost drunk it out; but, notwithstanding this, we have enough left to fill our English glasses, and will show the difference between the narrowness of the French, and the generosity of your brethren the English towards you.
>
> The Indians gave, in their order, five Yo-hays: and the honourable Governor and Commissioners calling for some rum, and some middle sized wine glasses, drank health to the great King of England and the Six Nations, and put an end to the treaty by three loud Huzza's, in which all the company joined.[25]

No "theatre-in-life" episodes stand out more strikingly in the histories of governments and drama than these American Indian Treaties. They are unique documents not only as literature and history but as theatre-like performances. The grandeur of the spectacle, the vividness of the portraiture, the liveliness and seriousness of the dramatic action, and the dignity and beauty of the language rank them high either as literary dramas or as theatrical presentations.

The conventional histories of American drama and theatre have commonly set down April 24, 1767—the date of the first production of *The Prince of Parthia* at the Southwark Theatre in Philadelphia—as the birth-date of American drama. Thomas Godfrey's *Prince of Parthia* may have been the first stage play written by an American, but it was assuredly not our first drama; and in comparison with the treaties, it seems a feeble and unworthy initial document in the colorful history of American drama and theatre.

[24] *Ibid.*, p. 286.

[25] *Ibid.*, pp. 78-79.

A MODERN VIEW OF VOICE AND DICTION

Virgil A. Anderson

I

ONE of the "old timers" in the field of speech recently asked, "Why doesn't anybody teach voice any more? I mean just plain *voice*." Of course, this was an exaggeration; voice is taught, but the conviction is widespread that it receives inadequate attention. Such an opinion was virtually unanimous among the members of a symposium representing speech and voice teachers, administrators, voice scientists, and speech pathologists throughout the country.[1] Considerably less agreement was demonstrated, however, concerning the cause of the condition and the remedy for it.

A knowledge of the present extent of instruction in voice and diction among representative colleges and universities in the United States would be helpful to this discussion. A recent survey involving 192 schools revealed some pertinent data.[2] Sixty-nine per cent of the institutions offered a regular course in voice and diction as a part of their speech curriculum. Of these schools, 62 per cent offered only one course, 21 per cent offered two courses, and 17 per cent listed three or more courses. Virtually all the remaining schools gave some attention to the subject as a unit in another course, such as fundamentals of speech or interpretation.

Mr. Anderson (Ph.D., Wisconsin, 1937) is Professor of Speech and Drama and Director of the Speech and Hearing Clinic, Stanford University.

[1] Arleigh B. Williamson, "Symposium on Adequacy of Training of Voice Specialists," *QJS*, XXXII (April 1946), 145-160.

[2] Dorothy Campion Johnson, "Voice and Diction Training in American Universities and Colleges," unpub. thesis (Stanford University, 1950).

In approximately 35 per cent of the institutions reporting (mostly the smaller schools in the East) an examination involving proficiency in voice and diction is administered to all entering students; in the majority of instances, students found to be deficient are required to remove the deficiency before a degree is granted. The most common methods of meeting this requirement are in the speech clinic or a course in voice and diction. The suspicion that the study of voice and diction is confined largely to undergraduate instruction is confirmed by the disclosure that although 56 per cent of the institutions require undergraduate majors in speech to complete a course in voice and diction, only 10 per cent, and these mostly among the larger schools, require graduate students to fulfill such a requirement.

Work in voice science and the pathologies of the voice, to be sure, constitutes a regular part of the routine training of graduate students in speech correction; in many instances it is supplemented by clinical experience with voice cases. Whether such training is an adequate substitute for instruction in the theory and practice of improving the normal speaking voice is a debatable question.

Whether the foregoing data appear favorable depends, among other things, on one's evaluation of voice and diction training as a part of the speech curriculum. Obviously such training is now regarded as a basic skill to be taken early in the program required of the undergraduate major; it is rarely considered to be a part of the professional preparation

of the graduate student, who supposedly is being trained to teach various phases of the speech and drama field. Such a conclusion is consistent with Williamson's observation that an instructor equipped to deal adequately with the voice is difficult to find.[3] Professional preparation in the field of voice training has apparently lagged far behind that of other areas of speech and drama. Since many can remember when the training of the speaking voice constituted the very core of any curriculum in speech, one may well inquire why and how such a situation came to be.

Doubtless several factors are involved. Important among them is the recent and rapid increase in the number of strictly content courses in speech and drama. Whereas formerly speech training consisted largely in the acquisition of skill in acting, public speaking, or interpretative reading (elocution), the speech and drama curricula now are more concerned with predominantly subject-matter courses in speech sciences and pathology, dramatic literature and theatre history, rhetoric, and literary criticism. In this development, the purely skills courses are being relegated to a position of secondary importance, to be disposed of fairly early in the speech major's training program. Furthermore, some evidence indicates that superior or even adequate performance in voice and diction is considered less important today than formerly as a basic requisite even in such subjects as public speaking, acting, and oral interpretation. To some extent other values have supplanted skill in voice and diction as a major point of emphasis in such courses.

Williamson's symposium developed two rather sharply opposed points of view in response to the question why prospective teachers are not being prepared adequately to teach voice and diction. Several eminent leaders contended that the dearth of training could be traced directly to our lack of scientific knowledge and instrumentation in the fields of anatomy and physiology, pathologies of the larynx, the physics of sound, and the mechanics of voice production. We are not equipping our students as we should in this area, they said, because we do not know enough about it to build better courses. Further research in the speech sciences was recommended as our greatest need at the present time.

Other participants in the symposium contended that we are not now utilizing fully the information we already have and that our greatest single need is not for more scientific knowledge but for development of voice training, an art which they fear stands in some danger of becoming lost. These participants were careful to stress, however, that any method of voice training must be soundly constructed in strict accordance with such exact knowledge as we do have of the structure and functioning of the voice and speech mechanism. Their contention was that knowledge of voice science alone is not enough: the skill to apply that knowledge to the problems of voice development is equally necessary.

A survey of the historical background of the subject should help to evaluate the "art vs. science" controversy as applied to voice and diction. The Greek and Roman orators and teachers knew the importance of proper voice training in delivery, though not necessarily as a part of the school curriculum. According to Charles A. Fritz,[4] voice train-

[3] Williamson, *op. cit.*, p. 145.

[4] Charles A. Fritz, "The Content of the Teaching of Speech in the American College before 1850 with Special Reference to Its Influence on Current Theories," unpub. diss. (New York University, 1928).

ing, which at first included voice and action, or voice and gesture, first appeared as an academic subject in courses in elocution introduced at Harvard University in 1756. Since rigidly prescribed rules were followed in the teaching of both voice and gesture, the end product was an artificial, mechanical pattern in keeping with the popular elocutionary style of the time. Little thought was given to the improvement of the voice for everyday use. Although Thomas Sheridan,[5] a leading authority, advocated a conversational manner in emphasis and pitch and offered a number of suggestions for teaching "justness of utterance and propriety of pronunciation," the voice was trained by and large for performance in a highly stylized art form, and imitation was the common method of instruction.

One of the first persons to question the dicta upon which voice training had been based was James Rush,[6] who attempted to place the teaching of elocution and of voice and diction upon an objective, "scientific" basis. His method was to examine the physical mechanisms involved and to study the vocal phenomena connected with them. From these observations he attempted to formulate principles of voice production which he considered to be sound and verifiable. Speech teachers in general and voice scientists in particular owe more to Rush than is usually acknowledged, because he not only pioneered in applying the scientific method to the study of voice and speech production but also offered a sound approach and keen observations to demonstrate that the expressive action of the voice can be described, if not explained, in relatively precise, objective terminology. In a day when teaching was done largely by precept, "hunch," and imitation, Rush did much to establish speech and voice training upon a firm basis.

Rush exerted a profound influence upon a number of well-known and influential teachers. Chief among these was the actor-teacher, James Murdock, who with his associate, William Russell, established a school of elocution in Boston in 1840 and employed Rush's theories and methods of elocution and "vocal culture." Both men published a number of works[7] devoted to an exposition and implementation of the Rush system. Rush, however, was not primarily interested in voice as such, but rather in elocution, which he considered to be in a vague, confused, and disorganized state. Throughout the major portion of the nineteenth century most of the serious interest in "vocal culture" developed as an offshoot of a primary interest in elocution. Eventually some teachers of elocution rebelled against the Rush point of view, which they condemned as too "mechanical." These individuals were in the vanguard of the inspirational or "think-the-thought" school of elocution. The contention of this school was that if the voice is only left free, it will respond naturally to the inner dictates of thought and feeling. The main concern was to free the voice, as a part of total bodily expression, as a medium for an outward manifestation of inward activity. Little formal voice training was believed necessary.

Even during the period of intense concentration on inspiration as a source of expression "from within outward," the fact that the human voice is a sound-producing mechanism subject not only to limitations of physiology and anatomy but also to principles of physical science could not be entirely forgotten.

[5] Thomas Sheridan, *Lectures on Elocution* (American Edition, 1803).

[6] James Rush, *The Philosophy of the Human Voice* (Philadelphia, 1827).

[7] Representative are Russell's *Orthophony, or Vocal Culture* (1845) and Murdock's *A Plea for Spoken Language* (1883).

S. S. Curry, for example, one of the leaders of the inspirationalists, attempted in his *Mind and Voice*, though not too successfully, to explain voice in terms of anatomy, physiology, and physics. He just did not have the science, nor was he in real sympathy with the scientific method; his teachings contain much more *mind* than *voice*.

This basic controversy between those who expounded "naturalness" and those whom they charged with being "mechanical" points up the duality of the task of voice training. The vocal mechanism must be freed of defects and made into a responsive and effective instrument. Hence the teacher needs a solid background in voice science and speech correction. In addition, however, the teacher must be concerned with what the individual *does* with his voice; for vocal expression is profoundly influenced by the thoughts, attitudes, and purposes of the speaker. These aspects of voice are considerably more obscure and difficult to analyze or describe than pitch, loudness, or quality. Becoming conscious of the multiplicity of factors involved in the use and training of the voice, one can more readily appreciate the need for a broad, basic approach to the problems involved.

Often through a trial-and-error process, teachers of elocution, or perhaps "vocal culture," discovered that certain procedures could be made to produce desirable effects, too often for reasons that remained a total mystery to the teacher. Those of intellectual integrity readily admitted that they did not know, or set for themselves the task of finding out. Others, however, more zealous than intellectually sound, attempted to remodel the human body and revise the laws of physics to lend plausibility to their theories and methods of voice production and training. To see how much of this pseudo-anatomy, pseudo-physiology, and pseudo-physics of voice has survived through the years is amazing and distressing. Some of it still finds a place in the writings and teaching of individuals who should, and possibly do, know better.

Doubtless one reason for the persistence of many of the false notions and much of the lore, some good and some bad, concerning the nature and nurture of the human voice is the relative paucity of exact knowledge. Really productive research in this field dates back hardly more that twenty-five years, when the development of the vacuum tube and of electronic equipment for the recording and analysis of the voice made feasible precise scientific investigation in this area.

Even with the best of equipment and the most exact knowledge of the anatomical structures involved, however, the secrets of voice production are difficult to discover. Negus, who probably knows more than any one else about the laryngeal anatomy of virtually every creature that swims, flies, crawls, or walks, stated in all humility and with some exaggeration, "Much has been written about the larynx, its anatomical structure, its physiology, and the diseases which affect it. And yet this small organ performs its work enshrouded in mystery."[8] Even today, although the high speed motion picture camera, the harmonic analyzer, and other modern scientific devices have materially advanced our precise knowledge of voice and speech, many important questions are still unanswered.

One seemingly unfortunate result of this development in the speech sciences has been the tendency to become hypercritical and even scornful of any theory or technique of voice production or

[8] V. E. Negus, *The Mechanism of the Larynx* (St. Louis: The Mosby Co., 1929), p. 1.

voice training that can not be fully analyzed, explained, and verified on the basis of purely objective evidence. Such an attitude doubtless represents a needed reaction against the former type of teaching that appeared to be based upon nothing more substantial than faith, hope, and intuition or perhaps worse still, an obviously false conception of voice science. But the reaction can go too far; where a healthy skepticism may be called for, we have too often responded with flat rejection. In my opinion, we can not safely discard theories or practices of voice training merely because we are not able to find a complete scientific explanation or justification of them. The lack of verification does not necessarily mean that these theories or practices are basically unsound; rather it may testify to the inherently complex nature of the voice-producing mechanism and the interaction of the many factors that affect its operation. A corollary to such a point of view, of course, is that we should have no patience with any notion or theory of voice production or training that can be proved to be actually unsound or harmful.

We must obtain the help of science in the teaching and training of the voice as far as science can take us. Beyond that, the real test of our methodology must be pragmatic: how effective is it in terms of producing the effect that we want, without at the same time resulting in observable detrimental effects? We do know that certain techniques get desirable results; we do not always know precisely how or why, but it seems sensible not to discard them merely for that reason. Rather, we should be spurred on to redouble our efforts to discover how and why.

We have thus a dual problem in voice theory and practice. On the one hand, we have a body of knowledge which constitutes a science of voice, really impressive despite the gaps. On the other hand, we have the theory and practice of voice teaching, the "know-how," the art of developing a desired type of vocal behavior. Such an art will be most productive when it utilizes fully the contributions voice science has to offer.

One reason why the teaching of voice does not occupy a more prominent place in the professional training of teachers is that voice science and voice teaching—the science and the art—have tended to remain too far apart. While the former was developing and growing, the latter has tended to decline, or at least has failed to keep pace, for reasons which have been explored to some extent in this discussion. What is required is a science and art of voice training in which established facts can be fully applied to the problem of building a modern, revised, and revived methodology of training the normal speaking voice.

II

Some Basic Questions Relating to Voice Training

Some of the questions that teachers of other subjects in the field of speech often ask in relation to voice and diction may be of some interest. No attempt will be made to explore each question thoroughly, and only superficial reference will be made to the findings of scientific investigation and other factual data. Rather the answers suggested are presented for what they may be worth as my own conclusions based upon evidence that has come to my attention plus the weight of experience in the teaching of voice training.

Can the Speaking Voice be Materially Improved? Given a normal vocal mechanism free of defects, an average degree of neuromuscular skill and control, and an adequate "ear," the possibilities are indeed great for developing the voice

in whatever way or direction one may choose. The basic pitch level can be changed, the quality can be altered, and the various expressive aspects can be controlled in such a way as to create quite a different impression upon the hearer from that which characterized the original voice. Naturally certain limitations are imposed by the basic structure of the mechanism itself. For example, to transform an individual who was a naturally high tenor into a speaker with a deep resounding bass voice would be difficult if not impossible.

The reason for this limitation becomes obvious when vocal training is understood. I often recall a remark once made by a very successful voice teacher: "There is little you can do *to* the voice; there is much you can do *for* it." The implication here is sound: in the process of training, the essential structure of the mechanism undergoes no change; the vocal folds are not altered in shape or size, the muscles do not become bigger, nor are the resonators changed in appearance. The training develops skill in the use of the mechanism.

One further point should be mentioned: to change the voice is far easier than to alter the personality. Therefore, when certain undesirable qualities of voice reflect emotional and personality deviations, as they often do, the relatively easier task of improving the voice will have little basic significance or permanence unless something is done to improve the personality as well.

Does the Type of Breathing have any Relation to Voice? Since the breath furnishes the motive power for the voice, the conviction that important attention should be given to breathing in the process of developing the speaking voice has persisted tenaciously since the very beginning. The earlier writers prescribed a variety of breathing exercises of which the following is typical: "Let the breathing be deep and tranquil, but such as to cause the chest to rise fully and fall freely, and at every effort fill the lowest air cells of the lungs."[9] The concept of "diaphragmatic" breathing for speech is also very old. Another early teacher admonishes, "Always draw air into the lungs by making the abdomen press forward, and force the air out, whether vocalized or not, by contracting the abdomen, or making it sink in."[10] This teacher's false concept of the anatomy and physiology involved in the process of breathing is clearly disclosed in the following explanation of the advice just quoted: ". . . the muscles of which (the diaphragm) are so formed as to act in the lungs like a piston in a pump's cylinder. . . . When this diaphragm sinks, to draw the air in, it crowds down the abdomen and pushes it outward. When the diaphragm rises, to force out the air, it contracts and draws in the abdomen."[11]

In the belief that the speaker needed to cultivate a greater breathing capacity in order to develop the quality and power of his voice, the early writers focused attention primarily on deep breathing. This notion was discarded some time ago: speech was discovered to depend not so much on the total amount of air involved in respiration as upon the way in which the breath was used.[12] The proper control of exhalation during phonation is a major concern in a program of voice training.

Another problem relating to breathing for speech has been the subject of considerable experimentation and controversy. It concerns the so-called type of breathing employed as indicated by

[9] William Russell, *Orthophony, or Vocal Culture* (Boston, 1882; first pub. in 1845), p. 2.

[10] George L. Raymond, *The Orator's Manual* (New York, 1910; first pub. in 1897), p. 15.

[11] *Ibid.*

[12] For an early study in this field see John Barnes, "Vital Capacity and Ability in Oral Reading," *QJS*, XII (June 1926), 176-182.

regional predominance. In other words, for best vocal results should the speaker's breathing be predominantly thoracic, medial, or abdominal? Russell[13] lists six different "types" of breathing which have been recognized by various writers; most of them have been recommended at some time. In too many instances, the arguments for one type or another have been exaggerated and are highly theoretical; they have been based merely upon tradition, subjective impression, or the opinion of "authorities." An exception is the discussion by Browne and Behnke[14] of a medial type of breathing based upon a medical knowledge of the anatomy and physiology involved.

Most of the experimental investigations leading to the conclusion that the method of breathing is unimportant in voice production have failed to show a significant relationship between observed effectiveness of voice and type of regional predominance employed. In my opinion, whether this is sufficient justification for discarding attention to breathing in a program of voice training remains open to serious question. One careful study does lend considerable support to the arguments for teaching medial breathing for speech. The study disclosed that individuals with voices judged to be superior exhibited a considerably greater excursion of the diaphragm than did individuals with inferior voices.[15] It also showed that the movement of the diaphragm tended to be steady and regular with the superior speakers, but jerky and irregular in the case of the inferior voices. A consideration of the breathing mechanism indicates that "medial" breathing would be the most natural result when the action of the diaphragm accounts for the major role in respiration.

In summary, no one should claim that any one method or type of breathing is the *sine qua non* of effective voice production; the entire process is much too complex for that. However, the weight of evidence from a study of the anatomy and physiology of the vocal mechanism and the mechanics of voice production, coupled with pragmatic observations in the classroom, are sufficient justification, in my opinion, to emphasize what is generally known as medial breathing in any effective program of voice training.[16] The rationale of this recommendation is simply that the average individual is more likely to improve his voice production with less time and effort if his training includes attention given to control of exhalation and the predominance of medial breathing.

Does Training in Singing Help the Speaking Voice? A quick answer to this question would be, "Not as much as one might think." A number of reasons why training in singing does not transfer necessarily to speaking might be suggested, but limitations of space permit mention of only a few. One has merely to listen to the amateur hour on the radio to become convinced that ability to sing is no guarantee of a good speaking voice. Often the whiny, flat, nasal voice with which the participant responds to the preliminary interview is in startling contrast to the rich, vibrant tone which issues forth when he begins his song.

Why do many good singers speak wretchedly? In the first place, they have been trained to sing, but they may not have been trained to speak; and the two

[13] G. Oscar Russell, *Speech and Voice* (New York, 1931), p. 195.

[14] Lennox Browne and Emil Behnke, *Voice, Song, and Speech* (New York, 1887), pp. 138-150.

[15] E. Mary Huyck and Kenneth D. A. Allen, "Diaphragmatic Action of Good and Poor Speaking Voices," *Speech Monographs*, IV (1937), 101-110.

[16] For a statement of the "case" for medial breathing, see the author's *Training the Speaking Voice* (New York, 1942), pp. 26-51.

activities are basically different, as witness the difference required in breathing, in the management of pitch, in the handling of vibrato, and in the control of quality, especially as it relates to such factors as nasal resonance. One must conclude that the voice is being trained to perform in essentially different ways in the two activities; different objectives are involved, and different methods of training must be employed.[17]

Consider the basic pitch level for speaking, as one example. Few men are natural tenors, and fewer still have voices that are sufficiently high in pitch to enable them to sing tenor parts without considerable strain. Training, therefore, is concentrated on extending the range upward, and attention is mainly centered on the higher tones. For speaking purposes the opposite emphasis would be recommended, since a high pitch is rarely effective or pleasant in the speaking voice. Training in either speaking or singing is thus fairly specific to the particular activity involved; rather than supplementing each other, they may be opposed.

However, one should not leave this subject without observing that certain values inherent in vocal training for song, such as the training of the "ear" to increase its sensitiveness to pitch and quality differences, the improvement of the vocal mechanism in flexibility and control, and the development of strength of tone through breath support and more effective phonation, could all be utilized to improve the speaking voice. In conclusion, therefore, one can only say that under ideal conditions training in singing *could* be made to contribute materially to the improving of the speaking voice; too often in actual practice little or no transfer is made.

[17] William Gwinn, "A Comparison of Methods for Training the Speaking and Singing Voices," unpub. thesis (Stanford University, 1939).

III

A Practical Viewpoint

A survey of modern voice and diction, especially in the perspective of its historical development, may stimulate a number of relevant observations. One must conclude that the day of the affected, obviously cultivated voice has passed. Speech training generally has changed from a formal, stylized, artificial manner to a natural, direct, conversational one. Expression has given way to communication; the beautiful voice, the focused tone, the carefully measured cadence are no longer admired as formerly. Such graces can no longer be justified for their own sake. Voice training today must be practical; it must enhance the individual's personality; it must aid him in the process of communication; it must add to his effectiveness generally.[18]

A modern program of voice training, therefore, must be developed within the framework of our present knowledge of voice science; but it must not discard the techniques and methodologies that have stood the test of time. These techniques contribute to the "craft" of voice training and show us how the scientific knowledge can be put to work. The training must not be concentrated within a vacuum, nor can it hope to exist merely for itself. Rather, it must be directed toward increasing the effectiveness of an individual's communication in the classroom, on the stage or platform, before the microphone, at the office or in the business conference, or just in the everyday routine of living.

[18] For one of the few studies which have attempted to measure experimentally the degree to which the human voice tends to influence one's judgment of personality, see Joseph Luft, "Differences in Prediction Based on Hearing Versus Reading Verbatim Clinical Interviews," *Journal of Consulting Psychology*, XV (April, 1951), 115-119.

THE VOWELS [e] AND [o] IN AMERICAN SPEECH

G. E. Peterson and M. S. Coxe

IN its normal form, speech involves practically continuous movement of the articulators. These movements are evident in turn in the ever-changing acoustical spectra of speech.[1]

However, linguists are able to quantize the complex acoustical gestures of speech into a relatively small number of discrete symbols, i.e., vowels and consonants. Because quantization is possible, an approximately phonemic writing, one of the greatest achievements of mankind, is employed in many languages of the earth. A further step, the quantization of speech from physical measurements of the acoustical waves, is a major objective of present-day research in experimental phonetics.

In studies of the basic physical parameters which determine the phonetic quality of vowels, the sounds [e] and [o] are of special interest.

In the Principles of the International Phonetic Association the statement is made that British and American varieties of English diphthongize the /e/ and /o/ slightly.[2] This principle is common knowledge among phoneticians. As will be shown later in this paper /e/ is commonly diphthongized in stressed syllables. However, careful listening will show that appreciable diphthongization of /o/ is restricted in English pretty largely to syllables in which the context requires certain kinds of stress, and in some speech this is also true of /e/. The conditions may be those of special emotional characteristics, as of surprise, joy, fear, and the like—anything which might provoke a lengthening of the sound and concomitant raising of the tongue or rounding of the lips into some other vowel position. Examples are *ache* [ek-eɪk], *broke* [brok-brouk], *late* [let-leɪt], *smoke* [smok-smouk], etc. To illustrate further, when these phonemes are used finally in a syllable or word they may or may not be diphthongal, depending on whether they are stressed for any reason. Examples are *I didn't say* (in a negatory tone) [ˌaɪ ˈdidnt seˌ] or (in explanatory tone) [ˌaɪ ˌdidnt ˈseɪ]. In the first instance *say* [seˌ] is rather short in quantity and low in pitch and stress; in the second [seɪ] is strongly stressed, is of longer duration, and is of considerably higher pitch. These characteristics are also to be seen in the expression *I don't know* [ˌaɪ ˌdont ˈnouˌ]. Since the phonemes /e/ and /o/ are subject to many allophonic variations in the current of speech, slight changes in acoustic value do not give false information in normal communication.

Critical listening will also show that many times diphthongization is assumed when it is only the change in pitch from

Mr. Peterson (Ph.D., Louisiana State University, 1939) is a member of the Technical Staff at Bell Telephone Laboratories. From 1939 to 1943 he was Director of the Speech and Hearing Clinics at Ball State Teachers College. During World War II he was a member of the Psycho-Acoustic Laboratory at Harvard University. Mr. Coxe (Ph.D., Louisiana State University, 1942) is Assistant Professor of Speech at Brooklyn College. He joined the faculty of Brooklyn College in 1938 and during World War II served as a language specialist for the armed forces.

[1] The dynamics of speech spectra are probably best illustrated in the spectrograms of the book by R. K. Potter, G. A. Kopp, and H. C. Green, *Visible Speech* (New York: D. Van Nostrand Co., Inc., 1947).

[2] "The Principles of the International Phonetic Association." (Department of Phonetics, University College, London, W.C.1, 1949). pp. 20-21.

low to high, high to low, or a circumflex change in pitch that leaves the impression of diphthongization. This is true for any of the examples cited above in which the [e] or [o] may not be diphthongized at all, but frequently the aurally unsophisticated impression is that they are. In reality only the pitch and volume patterns may have changed.

From the point of view of experimental phonetics, the acoustical measurements which have been made suggest a certain ambiguity in the identification of [ɪ] and [e] from physical data. These acoustical measurements are based upon amplitude sections such as those shown in several of the figures in this paper.[3] The amplitude sections make possible the measurement of the formants which result from the resonant characteristics of the vocal tract. Although a quantitative definition of a formant has not been verified, several writers, among them Joos,[4] Delattre,[5] and Peterson[6] have shown the efficacy of employing this concept.

The plots of the second formant versus the first formant in previous studies indicate that difficulties are to be expected in distinguishing between [ɪ] and [e].[7] Although there is a relatively unoccupied region for [o] on these charts, bounded in triangular form by [ɔ], [ʊ], and [u], no such space for [e] is present in the series [i—ɪ—ɛ].

The nature of this vowel spacing has been recognized by phoneticians in the past. In a discussion of cardinal vowels, for example, Daniel Jones employs the order [i—e—ɛ] for the front vowels and [u—o—ɔ] for the back vowels.[8]

In the present study the authors decided that the most direct approach would be both to speak and to evaluate aurally the vowels themselves.[9]

The vowels and diphthongs in the series were pronounced in pairs, as shown in Table I, into a magnetic tape recorder from the free space room at the Murray Hill Laboratories. In the table the diphthongs are written as we both have been accustomed to transcribing them. The series was spoken several times. After listening critically to the recordings, we chose for analysis the best pronounced series by each speaker.

TABLE I
VOWELS AND DIPHTHONGS PRONOUNCED AS PAIRS IN ORDER

M.S.C.		G.E.P.	
eɪ	eɪ	eɪ	eɪ
i	e	e	i
ɛ	e	e	ɛ
i	i	i	ɪ
ɪ	ɛ	ɛ	ɪ
oʊ	oʊ	oʊ	oʊ
u	o	o	u
ɔ	o	o	ɔ
ʊ	u	u	ʊ
ʊ	ɔ	ɔ	ʊ

Although we could hear phonetic differences in the pronunciations of the two different speakers, we were well satisfied that each vowel analyzed was a fairly typical sample. As shown in the table, each speaker produced two sam-

[3] L. G. Kersta, "Amplitude Cross section Representation with the Sound Spectrograph," *Journal of the Acoustical Society of America*, XX (1948), 796-801.

[4] Martin Joos, *Acoustic Phonetics* (*Language Monograph* No. 23, 1948).

[5] Pierre Delattre, "Un Triangle Acoustique des Voyelles Orales du Français," *French Review*, XXI (1948), 477-484.

[6] Gordon E. Peterson, "The Phonetic Value of Vowels," *Language*, XXVII (1951), 541-553.

[7] Gordon E. Peterson and Harold L. Barney, "Control Methods Used in a Study of the Vowels," *Journal of the Acoustical Society of America*, XXIV (1952), 175-184.

[8] Daniel Jones, *An Outline of English Phonetics* (Cambridge, England: W. Heffer and Sons, Ltd., 1947).

[9] Both writers have had considerable training in phonetics and one (M.S.C.) has had wide experience with other languages. The native dialect of M.S.C. is Southern American and that of G.E.P. General American.

ples of each phoneme. At no time was there confusion as to which vowel was meant, though we seemed to distinguish between [ɪ] and [e] with the least certainty.

In order to provide a control of the measurements from the spectrograph, a 100 cps pulse calibration tone was introduced at the voltage insert of the condenser microphone in the free space room, and was recorded before and after the recording of the speech sounds. This pulse tone has harmonics of equal amplitude throughout the frequency range of interest. The pulse rate is controlled by a 100 cps pure tone which is held to a high degree of accuracy. The resulting accurate frequency spacing of the harmonics affords a close check on the frequency scale of the spectrograph.

The high quality magnetic tape recorder was operated at 15 inches per second. When the amplitude sections (spectra) were made with the sound spectrograph, analyses of the recorded calibration tone were made before and after each measurement period as a check on the equipment. The frequency scale and the overall response of the recording and analyzing system are shown in the calibration pattern of Figure 1.

Measurements of the peaks of the first three formants gave the results shown in Figures 2 and 3. At the left in these figures the second formant is shown as a function of the first; at the right, formant ratios are plotted, so that absolute frequency values are removed and only the formant relationships are preserved. In the graphs on the right the scales are so oriented that the arrangement of the vowels conforms to the arrangement on the conventional vowel diagram. In these figures the back vowels by both speakers have the commonly accepted relationships.

The diphthongs are shown as traces in these plots; the arrows show the direction of the trace in time. The back diphthongs shown here originate in the [ɑ] and of [ʌ], region and terminate near [u]; this extension of the diphthong beyond the terminal of the trace as shown would be at a very low amplitude.

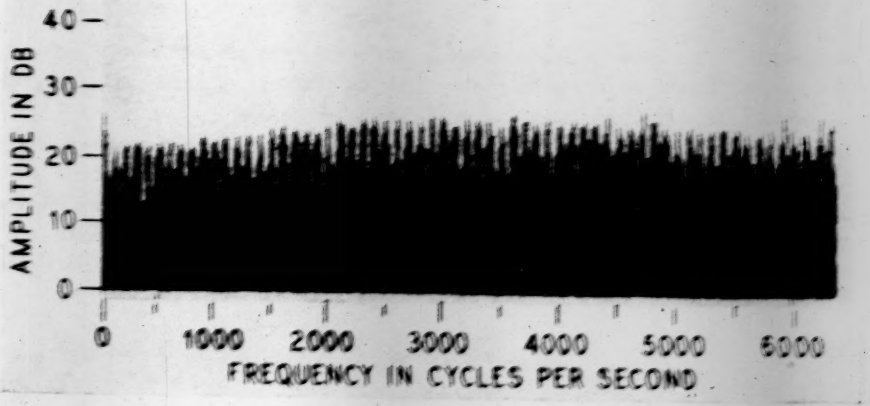

Fig. 1.—Spectrum analysis of a 100 cps recurrent pulse which serves as a frequency calibration tone.

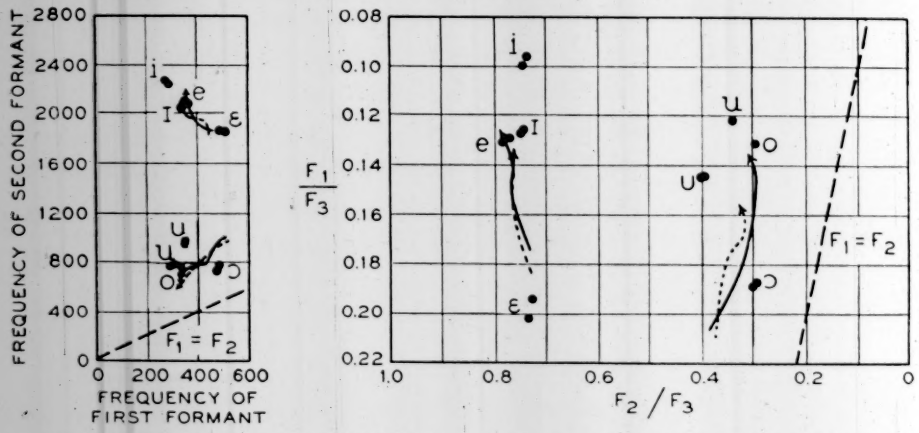

Fig. 2—The vowel and diphthong formant relationships for M.S.C.

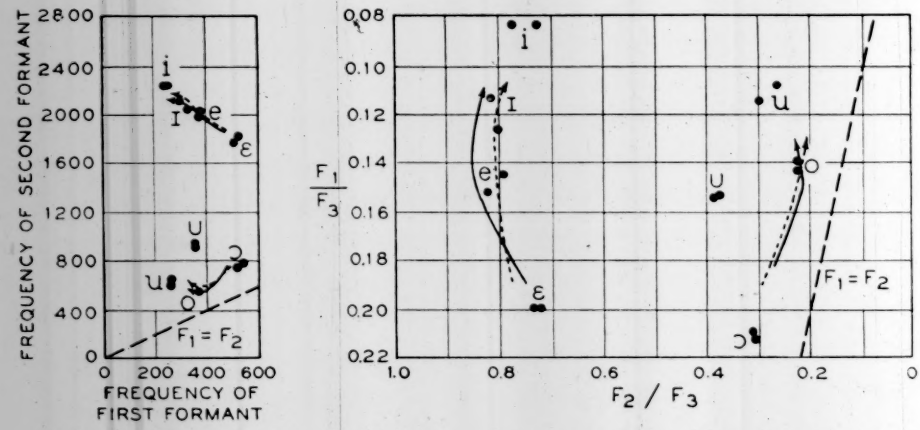

Fig. 3—The vowel and diphthong formant relationships for G.E.P.

Consonant influences would generally tend to withhold the formant movements from the extreme back vowel position even more than when the diphthongs are pronounced in isolation.[10] The conclusion is that the diphthong normally does not terminate in the [u] region; undoubtedly exceptions to this are to be found due to stress and other factors. Certainly, however, this diphthong does not conventionally terminate in [ʊ]. In broad transcription, the diphthong would seem then to be better written as /ɔo/, /ʌo/, /ou/, or simply /o/.

In the front vowels, considerable confusion seems to exist between [e] and [ɪ]. In both Figures 2 and 3, the separation in the coordinate system between these vowels is very much less than the separation of these vowels from [i] to [ɛ]. The best description of the diphthongal traces appears to be /ɛɪ/ or /ɛe/.

Amplitude sections from the sustained [e] and [ɪ] are shown in Figures

[10] Potter, Kopp, and Green, *op. cit.*, pp. 65-201.

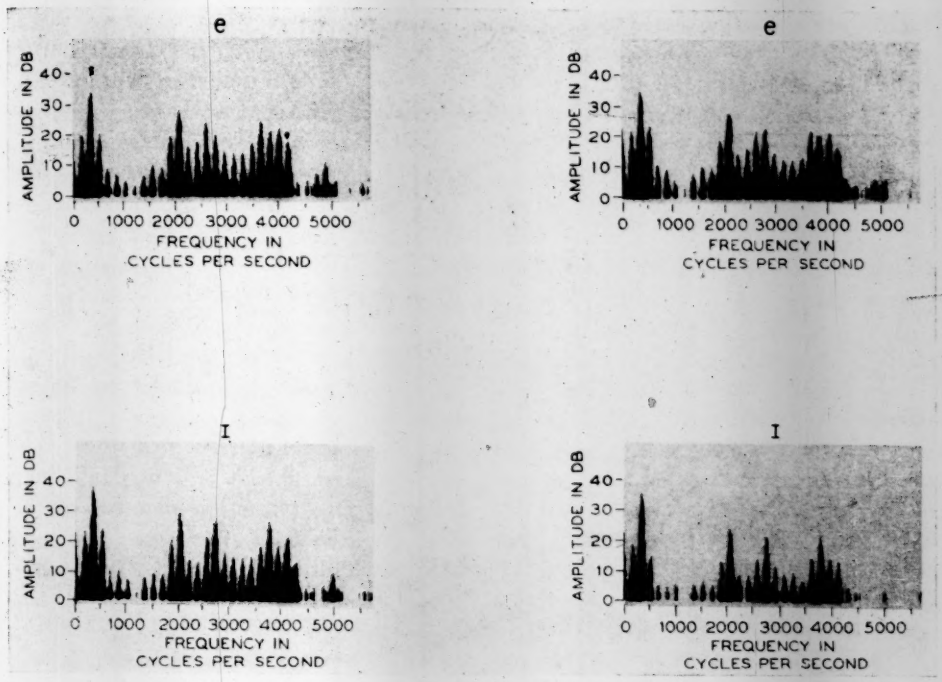

Fig. 4—Amplitude sections from sustained [e] and [ɪ] by M.S.C.

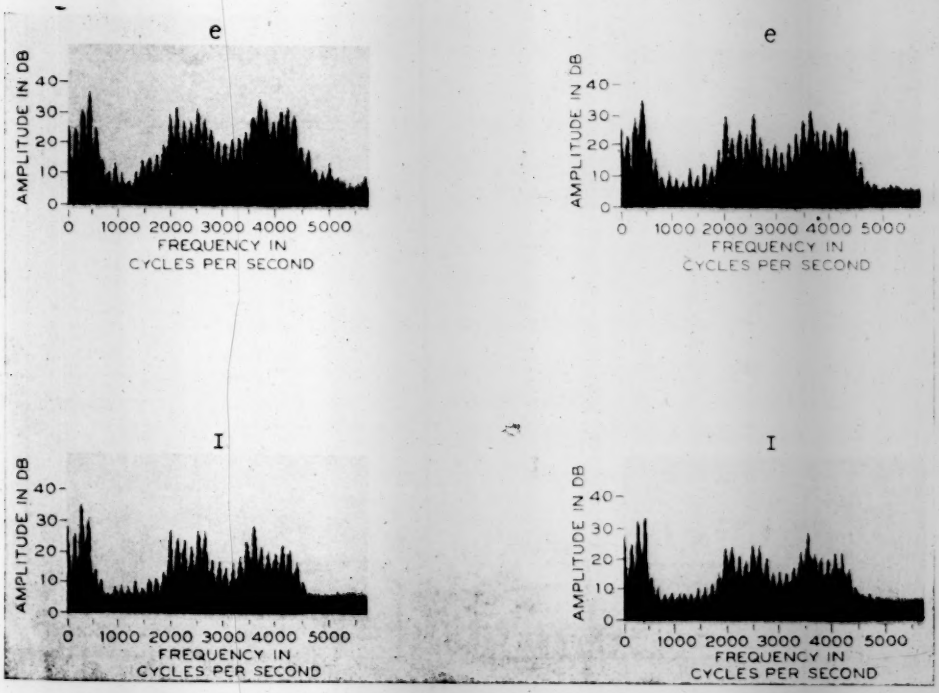

Fig. 5—Amplitude sections from sustained [e] and [ɪ] by G.E.P.

4 and 5. A critical examination of the pictures does not indicate that factors other than the formant positions are likely to improve discrimination between these vowels.

The addition of the higher formants also appears to offer limited information. In Figure 6 are shown the pairs of formant values for the four sustained front vowels by each speaker. F_0 is the frequency of the voice fundamental. A relatively consistent pattern is evident in the frequencies of the first three formants of the front vowel series [i—ɪ—ɛ]. The changes in the fourth and fifth formants are much less impressive. It is true, however, that although G.E.P. made some distinction in F_1, F_2, and F_3 between [e] and [ɪ], the main distinction in these two vowels by M.S.C. is in F_3, F_4, and F_5.

Figures 7 and 8 show conventional sound spectrograms of monosyllables with a 300 cps analyzing filter. Frequency is displayed on the vertical axis and has an upper limit of approximately 3400 cps; time is shown on the horizontal axis; each picture of three syllables involves approximately two seconds; intensity is represented by blackness.

Figure 7 shows the diphthongal character of /ɛɪ/ or /ɛe/ in syllables. This figure contains four groups of monosyllables with the phonemes /ɛ/, /ɛɪ/, and /ɪ/. Each syllable within the group has the same initial and terminal consonants. Observing the patterns of the first two or three formants (bars) of these spectrograms will demonstrate that the diphthongal character of /ɛɪ/ is evident. Although the bars in the

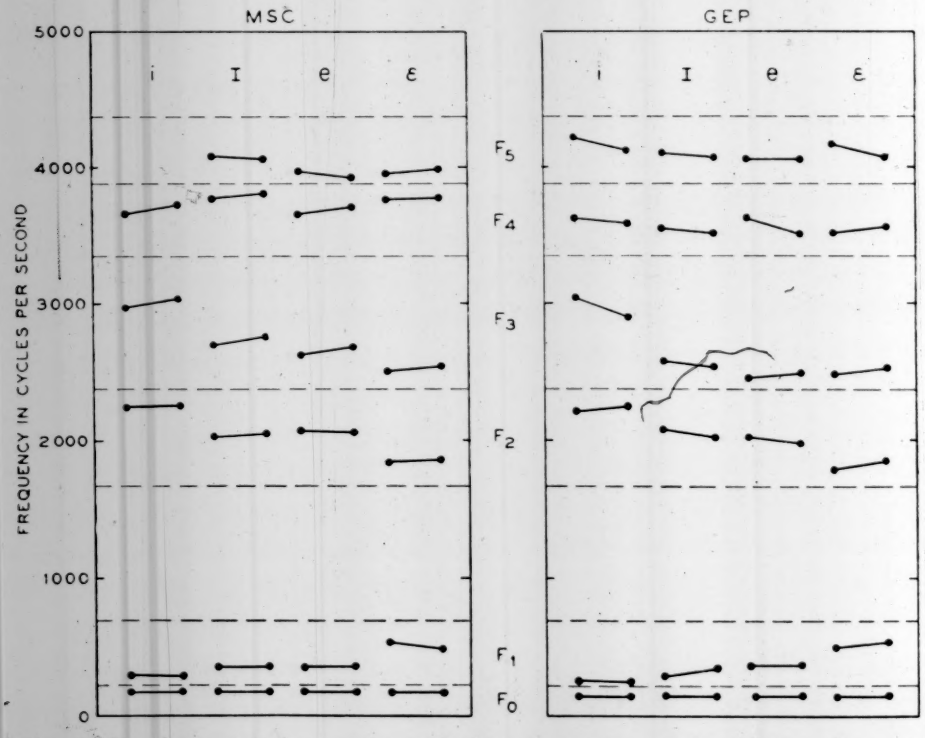

Fig. 6—Fundamental frequency and formant measurements from the two speakings of the four sustained front vowels.

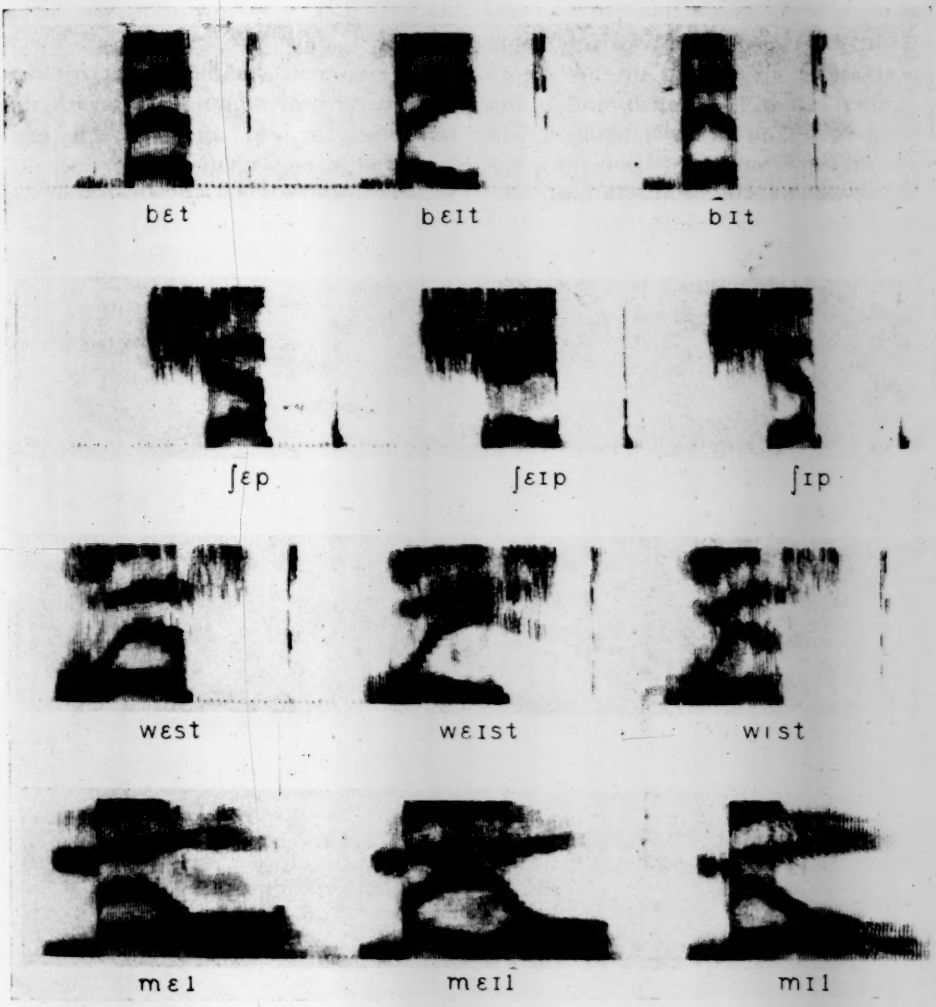

Fig. 7—Broad band spectrograms of monosyllables with front vowels.

A.	bɛt	bɛɪt	bɪt
B.	ʃɛp	ʃɛɪp	ʃɪp
C.	wɛst	wɛɪst	wɪst
D.	mɛl	mɛɪl	mɪl

syllables with /ɛ/ and /ɪ/ seem to find it necessary to pass through one particular vowel position (maximum or minimum), the bars in the diphthongs generally seek out two or more successive vowel positions; that is, they follow a certain pattern of movement in frequency. The initial and terminal vowel positions appear to differ somewhat depending upon the phonetic character of the consonants that precede or follow them.

From the standpoint of historical linguistics a relatively pure vowel in the [e-ɪ] region has held a prominent position in the Indo-European family of

languages. A distinction in stressed syllables between the relatively pure vowel and a diphthong in this region is rather recent in English, and is not found in many other languages. In very careful listening, of course (for the purpose of narrow transcription), several different glide vowel values often can be identified in the course of a syllable.

In Figure 8 is shown a set of four spectrograms of monosyllables with the phonemes /ɔ/, /o/, and /u/. The general type of movement for /o/ does not appear to differ markedly from that for /ɔ/ or /u/; this observation supports

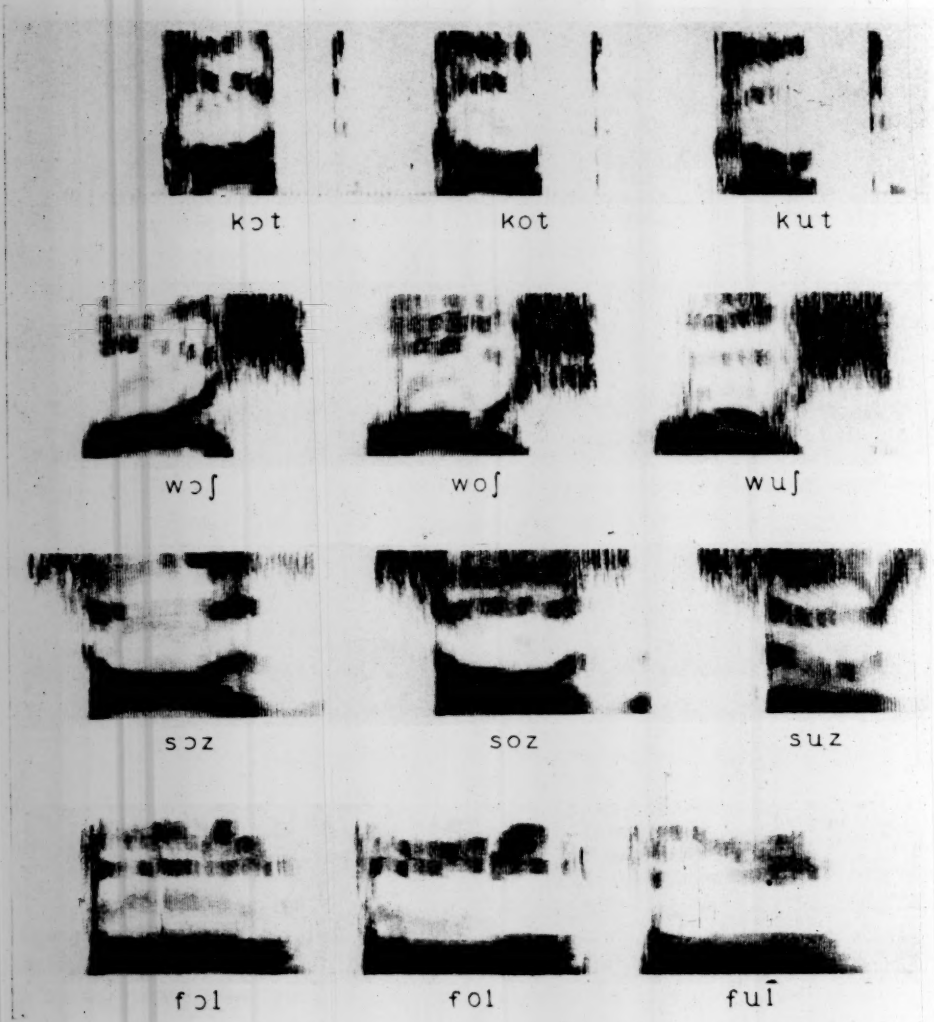

Fig. 8—Broad band spectrograms of monosyllables with back vowels.

A.	kɔt	kot	kut
B.	wɔʃ	woʃ	wuʃ
C.	sɔz	soz	suz
D.	fɔl	fol	ful

the use of the single symbol /o/. Spectograms of these syllables by other speakers show similar patterns, but to conserve space they are not reproduced here.

The conclusions of this study may be summarized as follows:

1. The region in phonetic space occupied by [o] is a full vowel step from [ɔ], [ʊ], and [u]. The vowels [ɪ] and [e] are separated by less than a vowel step, but are fully distinct from [ɛ] and [i].

2. In American speech the /o/ does not appear to have a pattern which distinguishes it as a type from /ɔ/ and /u/. In typical American speech a transitional pattern found in words with the diphthong /ɛɪ/ places them in a different phonetic class from words containing /ɛ/ or /ɪ/.

COMMENTARIES

NUANCES OF VOWEL PRONUNCIATION

Most English orthoepists, I believe, now maintain that the sound of *e* in *there*, and of *ai* in *pair*, is identical with that of *a* in *fate*, and say that *pair*, a couple, is precisely equivalent in pronunciation to *payer*, he that *pays*. It is certain that, at least until very recently, educated persons, in this country did make a distinction between these sounds, precisely analogous in kind to that between the French *é* and *è*; that is, *a* in *pate* and *payer* bore the same relation to *ai* in *pair*, or *e* in *there*, that *é* in p é r i o d e [*sic*] bears to *è* in p è r e [*sic*]. I cannot help thinking that the English themselves do at this moment, in practice, generally discriminate between these vowel sounds, though theoretically they deny the distinction. But nevertheless, the authority of pronouncing dictionaries is likely to prevail, and thus one of the radical sounds of the language, a sound which is a recognized orthoepical element in almost every known speech, will, not improbably, be banished from the English tongue. The ignorance of grammarians has done much to corrupt our language, the dulness of orthoepists much to confuse our pronunciation. The inability of Walker and his school to distinguish between the sounds we are considering, is a fruit of the same obtusity of ear which led them to confound the *y* final of such words as *society*, with *e* in *be*, and thus to obliterate the distinction between the long and short sounds, which characterizes especially the orthoepy of all the Gothic languages. . . .

. . .

The vowel *o* is almost as vague and uncertain as *e*. With respect to the long *o*, Gil differs very little from modern orthoepists, but Churchyarde is not so easily reconciled with our present pronunciation. In accordance with his general system of vowel-notation, he represents long *o* by the combination *oe*, and writes in that way most of the syllables now sounded with long *o*, but he applies the same notation to many now pronounced very differently. . . . Ben Jonson ascribes to this letter two sounds. "In the *long* time," observes he, "*o* soundeth sharp and high," and he assimilates it to the Greek ω. This is evidently our long *o* in *note*. . . . "In the *short* time," continues he, "it soundeth more flat and akin to *u*," and of this he cites as instances the words *cosen*, *dozen*, *mother*, *brother*, *love* and *prove*.—George P. Marsh, *Lectures on the English Language, First Series*, Fourth Edition, Revised and Enlarged: (Charles Scribner & Co., New York: 1867) pp. 480-481, 484-485.

DON'T MEDDLE IGNORANTLY WITH YOUR LANGUAGE!

Robert A. Hall Jr.

IN his article "Don't Leave Your Language Alone,"[1] Mr. Pulgram seems to be worried chiefly about three aspects of my theory and practice, in *Leave Your Language Alone* and elsewhere: 1) the title of the book and its implications; 2) my disregard for what he terms the "aesthetic norm"; and 3) the discrepancies which he believes he has discovered between my anti-normative preachments and my practice in certain respects.

It is generally agreed that the title of a book, in order to be effective (especially in promoting sales) should be short, snappy, and at least reasonably indicative of the content of the book. Undoubtedly, if I had cared to sacrifice the first two of these three requirements, I could have come out with a title which would have met the third more fully. For instance, I might have called the book *The Implications of Modern Linguistic Science for Our Attitudes towards the Linguistic Behavior of Ourselves and Others* (probable sale, 300 copies). Or I might have used some semi-popular, but still lengthy and cumbersome title, such as *Don't Meddle Ignorantly with Your Own or Others' Language!* (probable sale, 500 copies). But the purpose of a title is to attract attention, while still giving a just idea of the book, and in this way to persuade as many people as possible to buy the book and read it. From this point of view, the short title *Leave Your Language Alone!* has filled the bill both more effectively and more accurately than any other could have (actual sale, over 3000 copies). It certainly does not sum up all that linguistics has to tell us, nor does it apply to any country or time except the present in America. With a bit of exaggeration, one can read into it far more "radical" attitudes than the book actually manifests. Yet certainly the basic implications of linguistics for the present time, in the English-speaking world, with its existing social structure and prejudices, are relativistic, liberalistic, and democratic. Before the individual decides what—if any—changes he wishes to make in his language, he must first learn to disregard the pressures of our existing absolutism and authoritarianism in linguistic matters; and my book was intended to facilitate this first step. If Mr. Pulgram or any one else can suggest a more effective brief title, I shall be very grateful indeed, and shall probably use it for my next book on the subject.

Whenever we adhere to scientific principles in our research or conduct, we *ipso facto* avoid value-judgments and norms based on such judgments, since there is no basis for them in the objective analysis of reality. This is not to deny the existence of aesthetic and various other kinds of non-scientific norms in our culture, or their extensive influence on our conduct. I have plenty of aesthetic preferences in my own behav-

Mr. Hall (Litt.D., Rome, 1934) is Professor of Linguistics in the Division of Modern Languages at Cornell University; his fields of specialization are Romance and general linguistics, and pidgin languages. His publications include: Bibliography of Italian Linguistics; Melanesian Pidgin English; Hungarian Grammar; Descriptive Italian Grammar; Leave Your Language Alone!; A Short History of Italian Literature.

[1] *QJS*, XXXVIII (December 1952), 423-430.

ior, linguistic and otherwise: I react strongly to spellings like *Mobilheet* or *Kustom Klothes on Kredit,* to the use of *presently* in the meaning of *currently* or of *hike* in the meaning of *raise,* or to such a construction as *between you and I;* and I certainly prefer W. B. Yeats' poetry, say, to Eddie Guest's. But I fully recognize what Mr. Pulgram, apparently, does not, namely that any such value-judgments are always based either on personal likes and dislikes or on culturally conditioned attitudes. There is not and cannot, in the nature of things, be an objectively absolute aesthetic norm; in all circumstances, the aesthetic norm is without objective basis, hence without scientific validity and irrelevant *in a discussion of science and its implications,* no matter how relevant it might be elsewhere, e.g., in literary or artistic criticism.

This is, of course, quite a different affair from the use of various levels and functional varieties of speech, in various contexts. Mr. Pulgram says, and quite rightly, that I would not tolerate misspelling or non-standard grammar in a student's thesis; in fact, I have just finished struggling with such a thesis, and "corrected" a number of spellings and constructions before I would pass the thesis. What Mr. Pulgram seems to miss, however, is that this is a matter of context: that in certain situations we expect and demand formal standard English, whereas in other situations it is not only useless, but harmful to ask for the formal or even the standard usage.[2] Recently, when I was at dinner in an Italo-American home, one of my hostesses started to say *We was . . .* and then corrected herself quite unnecessarily to *We were . . .* ; in that situation, I could not help regretting that she felt so insecure as to needlessly change her verb. Needlessly, because *we was* would have been perfectly adequate for conveying her meaning, and did not have the overtones of artificiality and inferiority-complex that *we were* had in that particular situation.

The above remarks apply to truly non-standard usage; certainly there can be no valid objection to imaginary non-standard usage in all but the most formal situations. Mr. Pulgram is therefore quite off the beam when he accuses me of deliberately using "bad" English (quotation marks mine) on occasion in *Leave Your Language Alone!* Of truly non-standard usage, there is none in the book; there are indeed a few instances of imaginary non-standard, such as split infinitives or use of *they* to refer to an indefinite pronoun antecedent. But these latter are, as has repeatedly been demonstrated[3] in no wise "incorrect" or "bad." On occasion, a split infinitive is the only normal way of indicating emphasis (as in the fourth sentence of the preceding paragraph). Mr. Pulgram misses the point entirely when he objects that, in the instance of *somebody . . . they,* use of *they* leaves us in the dark as to whether *they* refers to one person or to more than one person. Native speakers of English use the forms *they, them, their* referring to an indefinite pronoun antecedent specifically as a means of avoiding the necessity of indicating number or sex, which one is forced to indicate if one uses the singular forms *he, she, it,* etc. In other words, with an indefinite antecedent, the contrast between *he—she—it* and *they* is not one between singular and plural at all, but one between restriction to singular number and a clear sex-reference (*he—she—it*) on the one hand, and

[2] Robert A. Hall Jr., *Leave Your Language Alone!* (Ithaca, 1950), pp. 27, 189-192, 235-240.

[3] Cf. most recently Thomas Pyles, *Words and Ways of American English* (New York, 1952), pp. 271-283.

absence of that restriction (*they*) on the other. It takes an excessive devotion to the forms and meanings of Latin or other European languages to try and force English usage and meanings into an alien mold such as the singular-vs.-plural contrast here.

On other occasions, Mr. Pulgram's objections do not take into account the total context in which my utterances are set. For instance, he objects to my having set forth, in a footnote to my review of the *CIPL* linguistic bibliography, the normal usage in English with regard to position of the element *Jr.* in proper names, and seems to find that footnote inconsistent with my opposition to normativism as set forth in *Leave Your Language Alone!* He does not mention that this footnote accompanies a review of a work edited by non-native speakers of English, and was appended directly to the remark ". . . the compilers' use of French seems somewhat freer and more idiomatic than their use of English." A native speaker of a language can, by definition, never be wrong in his use of his native speech (though, when his native speech is not the formal standard, he can of course make errors in formal standard usage); but a non-native speaker can and does often speak or write in a way which no native speaker ever would. In the light of these considerations, there is certainly no inconsistency in being opposed to artificial and largely imaginary doctrines of "correctness," and at the same time insisting that my students of Italian should say *mi piace* "I like it" rather than *lo piaccio* (because no native speaker of Italian ever says *lo piaccio*) or pointing out unidiomatic characteristics in the English of a work edited by non-native speakers of English.

Finally, it might be remarked that the theory of functional fitness of usage in the paragraph quoted from the Birks' *Understanding and Using English* is in no wise in contradiction with the principles set forth in *Leave Your Language Alone!*, as anyone can see who takes the trouble to read the latter book at all carefully.[4] Unfortunately, all too many of our current high-school and college freshman English texts make a certain amount of theoretical obeisance to functionalism and non-authoritarian principles in grammar, and then proceed to set forth exactly the same old rules as before. What we now need, and desperately, is a group of high-school and college texts that will bring not only their introductory statements, but their actual contents up to date, and will incorporate the recent findings of linguistics.[5] In the meanwhile, I, for one, intend to keep hammering at social prejudices in linguistic matters, at the folklore of our culture concerning language, and at attempts to distort the actual forms and meanings of any language into those of any other. My basic aim will still be to persuade my readers that linguistics justifies us in urging each other, as the title of my book suggests and the title of this rejoinder explicitly states, not to meddle ignorantly with our language.

[4] Especially pp. 189-192.

[5] As exemplified, say, in C. C. Fries' *American English Grammar* (New York, 1940) and *The Structure of English* (New York, 1952).

COMMENTARIES

THOUGHT AND LANGUAGE

. . . For it is difficult to say neither too little nor too much; and even moderation is apt not to give the impression of truthfulness.—Thucydides, *History of the Peloponnesian War*, Book II, Chapter VI, "Funeral Speech" of Pericles.

THE LIGHTER SIDE OF THE LITERARY SOCIETIES

Charles W. Lomas

THE popular stereotype of the mid-nineteenth-century literary society portrays the students of the period as serious young men, who were occupied almost entirely with discussing the great public questions leading to the War between the States, or such perennial problems as the justice of the execution of Charles the First, the place of Napoleon in history, or the relative value of commerce and Christian missions as agents of civilization. Literary societies did deal with such propositions at most of their meetings and their significance should not be minimized. But this picture of our cultural ancestors is incomplete. If we are to view the societies in proper perspective, we need also to catch a glimpse of the efforts of the officers as they struggled, often vainly, to get adequate preparation and participation from their members, or to control the horseplay in which students occasionally indulged to relieve the boredom induced by too heavy a diet of philosophy, literature, religion, or even politics.

Most of the literary society records of the 1850's are humdrum and colorless accounts written in meticulously correct form, and in a beautiful although not necessarily legible script. Occasionally, however, a secretary with a sense of humor, or one indulging in a fit of righteous indignation, recorded subjective comments in the text of his minutes. In a few societies, the retiring officers filed written reports evaluating the activities of their terms of office. Since changes of leadership were frequent, these reports, where they exist, give valuable accounts of the morale in the societies, the excellence of their literary exercises, and the behavior of the members. Although these scattered comments are not numerous enough to justify extensive generalizations about the difficulties existing in the societies, they do suggest a modification of the stereotype that nineteenth-century students were superior beings, quite different from the young men of our own day.

Mr. Lomas (Ph.D., Northwestern, 1940) is Associate Professor of Speech, University of California at Los Angeles. He is a member of the committee on the History of American Public Address, and is editor of Western Speech, *official journal of the Western Speech Association.*

Disorderly Conduct

In a few societies the conduct of the members was notoriously tumultuous. Evidences of disorderly behavior appear in many minute books, but in none so frequently as in those of the Philo Society of Jefferson College. Philo officers were required by the constitution to file an accounting of their terms of office upon retirement. Again and again in the period from 1851-1861, these reports repeated the charge that disorderly behavior and poor preparation in society meetings were directly responsible for monotonously regular defeats in inter-society contests. The report of the eparch (president) for May 18, 1854, regretfully noted that in one meeting an intoxicated member drew a weapon on one of his brother Philos. This was bad enough, but worse, some disloyal member reported the incident to the faculty! The eparch concluded the account of his stewardship with the optimistic com-

ment that a system of fines had almost eliminated the custom of using obscene language in meetings. That tumult was the rule rather than the exception in Jefferson College societies is suggested by a joint resolution of the Philo and Franklin Societies in 1856, agreeing to "refrain from stamping and all disorder when Park Benjamin lectures." On the other hand, on June 28, 1861, the retiring eparch proudly reported that although there was much lack of interest, no member had appeared drunk in meeting during his term of office, and there had been no instance of disorder.[1]

Yet not all was well in Philo, even in 1861. The brothers were still not in perfect harmony, for, wrote the eparch:

> Some of our members who were formerly with us are now gallantly baring their bosoms to the destructive sway of the Battle Axe on the tented field, that the mighty edifice of Republican Liberty might not be overthrown and with these we can confidently say goes the hearty wish of every good Philo for their success and final safety. Others we are sorry to say have departed under entirely different circumstances. They have thrown themselves again upon the wide world deprived of the sustaining hands of their once brother Philos. And I fear that the prominent wish that will follow them will be a "hankering" after the $25. they left due.[2]

Indifference and Bad Speaking

Philo was not the only society in which indifference, disorder, and lack of preparation plagued the officers. Nearly every society faced these problems at one time or another. In 1856 Washington College Union society memorialized the faculty to permit resumption of night meetings, since a great many members "can scarcely be prevailed upon to attend and when they do attend they manifest great coldness and indifference."[3] Absence from scheduled speaking assignments was reported in the minutes of nearly every society. As the secretary of Antioch Star laconically stated, "Owing chiefly to his absence, the gentleman's subject was not announced."[4] Bad speaking was noted continually. The "merits of the parties [were] more ably *cussed* than *discussed*," said the secretary of Miami Union.[5] A critic committee at Jefferson's Franklin Society refused to give a decision "since no arguments had been presented."[6]

Wabash Lyceum secretary indulged in a bit of nineteenth century rhetorical criticism.

> The debate was taken up—which for a time glided on like the small stream in the vast prairies—run slow and with a small current at first, but after a while speed increased and the stream widened until it run into and became a sea of bombastic gesticulation and widely displayed oratorical powers, but each and every one was honest enough to acknowledge at the end of his speach [*sic*] that he knew nothing of the subject which by the way was an argument easily substantiated.[7]

Apparently things were little better at Knox in 1858.

> As in school essays we are continually stuffed with "high hopes"—"firm resolves"—"the absolute"—; so in our orations we hear—as a general thing—of "Our glorious Union"—"Pilgrim fathers"—"George Washington—father of his country"—"the American eagle"; or if . . . there is a change in the fashion, "National decay"—"slavery"—"ballot box"—"the crisis"—"Political corruption," are screamed regularly from stentorian lungs and wildly hammered in, according to the most approved style of air-sawing.[8]

In much the same vein, a Knox "victim" complained about the "society bore." "He exhausts Webster, puts logic to the rack . . . and, having occupied his

[1] Minutes of the Philo Society, Jefferson College, *passim*, 1851-61.
[2] *Ibid.*, July 26, 1861.
[3] Minutes of Union Society, Washington College, November 11, 1856.
[4] Minutes of the Star Society, Antioch College, October 28, 1859.
[5] Minutes of Union Society, Miami University, June 5, 1857.
[6] Minutes of Franklin Society, Jefferson College, July 22, 1859.
[7] Minutes of the Lyceum Society, Wabash College, October 28, 1853.
[8] *Knox Collegiate Magazine*, February, 1858.

fifteen minutes in going around the same circle fifteen times, is sorry he has not time to do justice to his subject."[9]

After a particularly long debate, reported the secretary of Illinois Sigma Pi society, "somebody sitting near, woke up the critic, who then reported in excellent style."[10] More bluntly, the secretary of Marietta Alpha Kappa declared, "Several petty motions were made, and considerable superfluous gasing was indulged in."[11] The secretary of Michigan's Literary Adelphi, attempting to record the substance of speeches given in one debate, suggested the confusion and vagueness of one speech, by declaring that "in Mr. Beadle's Speech, I was unable to see the point."[12]

Occasionally even the officers could not bear up under the boredom of society meetings. J. S. Battle, Jr., secretary of Miami Erodelphian Society in 1856, was indicted by his fellows for neglect of duty; he had been unable to give sufficient attention to the proceedings of the society to record them in the minutes. The books of the society while he was secretary were incredibly bad, but the minutes of October 24, 1856, were conspicuous even for Battle's term of office:

> Messrs. Buchanan and Chamberlain were permitted to bring in some friends to hear the discussion (they'll hardly come again). Then question debated (I furget what it was) was decided in the Aff. The divisions were then read & the following question (I believe I've furgotten that too) was chosen for two weeks.[13]

An Ohio University Athenian was unable to repress his relief at relinquishing his term as society secretary. He scribbled in pencil at the end of his last formal minutes:

> Oh, old book! you old bore, you! The briny tears gather in my eves. I pull off my coat, pull my hair and my noze. I turn over my chair. I boohoo, in this hour of parting from thee, plague on thee. Good bye. Ah!. Yours affectionately J. *RS*.[14]

Frivolity

Sometimes society members sought relief from the heaviness of much of their debating activity by choosing light and occasionally frivolous questions, although often the more serious members succeeded in eliminating the latter before any debate could take place. Frequently, nearly all societies debated the morality of the Bloomer costume, of card playing, dancing, and the theatre. A perennial question for lighter moments was, "Should the members of this society seek the company of ladies?" That this was no academic question is revealed by the wording chosen by Illinois Phi Alpha: "Ought the claims of female society and the promptings of gallantry be recognized by the society as of greater importance than attendance upon its meetings?"[15] The cause of learning was considerably advanced when the president decided the question in the negative.

Marietta Psi Gamma debated the desirability of a good dinner and the possibility of love-madness. But an outraged Psi Gamma secretary recorded one subject in his book only under vigorous protest: "What benefit results to Society from that Union in which the biggest

[9] *Ibid.*, March 1858.

[10] Minutes of the Sigma Pi Society, Illinois College, February 16, 1861.

[11] Minutes of the Alpha Kappa Society, Marietta College, January 29, 1859.

[12] Minutes of the Literary Adelphi Society, University of Michigan, January 11, 1861.

[13] Battle became something of a legend on the Miami campus. Shortly after this incident, he left Erodelphian and joined the rival Miami Union, of which he became president. Apparently he was one of those effervescent persons whom everyone likes and no one can get along with. An outspoken Southerner, he joined the Confederate Army shortly after the outbreak of the war. His body was found on the battlefield by Miami graduates in the Union army; they gave him a hero's burial.

[14] Minutes of the Athenian Society, Ohio University, February 24, 1860.

[15] Minutes of the Phi Alpha Society, Illinois College, March 22, 1861.

belly is on the man's side?" The morals of the society were protected, however, for the debate was not held.[16]

Many societies occupied themselves with the traditional dilemma of the chicken and the egg. Few, however, could equal the florid wording with which South Carolina Clariosophic concealed the meaning of their proposition:

> To which female member of the gallinaceous tribe does the infantile gallus belong? Whether to that female member of the tribe gallinaceous which did give birth and light to the ovum or to that individual of the same tribe which by setting upon the afore-said ovum did generate and thus put forth the gallus upon the earth.[17]

A year later the same society debated a similarly worded proposition to determine whether the cock crows at dawn by instinct or intelligence. The floods of adolescent southern oratory released upon Columbia by these two questions may be imagined. Indiana Athenians also expressed interest in the animal kingdom in the query, "If a person had a grizzly bear by the tail, would it be politic to hold on or let go?"[18] The motivation behind all these propositions is summed up in the question chosen by Ohio University Athenians: "Resolved that it is a greater bore to discuss a subject than to select it." Perhaps the answer to the problem is implicit in the fact that they did not debate it.[19]

Although most of the societies appeared to be dominated by rather puritanical standards, tobacco and drink were sometimes in evidence. If drunkenness was a problem in the Jefferson Philo Society, chewing tobacco was the major concern of the officers of Missouri Athenaean Society. In spite of the purchase of a new rug, members of the society persisted in spitting on the floor. A system of fines broke down when the membership continually remitted them on appeal, and even the installation of "spit-boxes" furnished only a partial solution.[20] Although Illinois Sigma Pi voted in October, 1857, in favor of total abstinence from intoxicating beverages, the minutes of June 10, 1857, recorded that "the Society adjourned to the 'Magnolia Saloon' where refreshments were plenteously served out through the liberality of the newly elected officers." There is no indication in the records that ginger beer was served.

In Conclusion

The questions and problems discussed here were, of course, not characteristic of most of the meetings of mid-nineteenth-century literary societies. Usually a serious question was debated, or an oration delivered, or an essay read. Certainly the societies filled a significant gap in the semi-scholastic education of the college students of the ante-bellum period. But a continuous diet of serious fare was too much for high-spirited young men, then as now. It is not surprising that they sought to temper their usual discussion of the character of Queen Elizabeth, the relative merit of pulpit and bar, or the justice of the fugitive slave act, with more frivolous propositions. Neither is it remarkable that the minutes of the societies should occasionally record disorder. Our great grandfathers were human, too.

[16] Minutes of the Psi Gamma Society, Marietta College, December 17, 1860; March 19, 1859; May 3, 1851.

[17] Minutes of the Clariosophic Society, South Carolina College, March, 1860.

[18] Minutes of the Athenian Society, Indiana University, July 1, 1859.

[19] Minutes of the Athenian Society, Ohio University, March 5, 1857.

[20] Minutes of the Athenaean Society, University of Missouri, *passim*, 1850-1861.

THE OXFORD UNION: AMERICAN VIEW

Richard Murphy and Howard Shuman

"No more renowned Debating Society has ever existed."—*The Oxford Union—A Word About How and Why You Should Join.*[1]

TO get to the Oxford Union Society, you leave the Kings Arms Hotel across the street from the new Rockefeller building of the Bodleian, walk past the twelve old stone men on their spiked perch before Christopher Wren's Sheldonian Theatre, and continue down Broad Street (the Broad). At Blackwell's you stop a moment, and peer through the windows, noting the animated faces of the book hunters. By Balliol you go, past the taxi queue at the white cross in the road marking the spot where, in 1556, Archbishop Cranmer, having lost his disputations, was burned at the stake. Two blocks down you cross to the Cornmarket (the Corn), perilously making your way through begowned students on bicycles who contest for split-second positions in the traffic lanes in this timeless mediaeval community. Before you, a few blocks away, is Tom Tower of Christ Church, bulky and squat and venerable. At the first turn to the right, by a restored Elizabethan house with extended upper floors teetering over the street, you go down alley-like St. Michaels, past a book shop, a print shop, and around crates of bottles being stowed in the cellar of a wine dealer. You stand before an open iron gate in a red brick wall six feet high. A large sign, announcing you are in an important area, reads: "End of two hour parking." You go through the gate and enter a garden. You have arrived at the Union.

On the grass plots by the rows of geraniums are deck chairs and iron tea tables. On warm days honourable members sprawl around the court, drinking tea and having their cakes. To the left extend the buildings of 1911, a row of three-story red-brick Victorian structures with expanses of lead-camed bay windows. Here are housed the dining rooms, writing rooms, the bar, and the New Library. At the end of the garden, connected in "L" fashion to the new buildings are the old rooms, in approximate Gothic and Victorian, which supply space for office, billiard rooms, reading and conference rooms. Last of the old rooms is the debating hall, first used in 1857, and now the Old Library. Here are the Pre-Raphaelite wall paintings of Sir Lancelot, King Arthur, and Merlin, done in high enthusiasm by Dante Gabriel Rossetti, William Morris, and Burne-Jones, with Swinburne dropping by to give advice, but done, alas, on plaster unsuitable for retaining

Mr. Murphy is Professor of Speech, University of Illinois. He was Director of Debate there when Mr. Shuman debated with visiting Oxonians, the Honorable Anthony Neil Wedgewood Benn and Sir Edward Boyle. Mr. Murphy visited Oxford when Mr. Shuman was President of the Union. Mr. Murphy has served for a number of years on the SAA Committee on International Discussion and Debate. Mr. Shuman, of Morrison, Illinois, received a B.B.A. degree from the University of Michigan, a B.S. in Economics and an M.A. in Speech from the University of Illinois. During the war he served as commissioned officer in the Navy. He went to Oxford on a Rotary International Scholarship in 1949, and stayed on for three years to read Economics. In the Union he was Senior member of the Library Committee, Secretary, Librarian, and in Trinity Term, 1952, President (the third American to hold that office).

[1] A brochure issued by the Society for distribution to prospective members, p. 3.

paints.[2] To the right beyond, and apart from the other buildings, stands the Union Debating Hall, 1878, now used for meetings of the society.

The impression one gets from the exterior is of wear rather than age, an impression confirmed from inside by the footworn rugs, the upholstery no longer bright, and the dull walls. An American tourist invading the environs would find wash and brush-up facilities at a minimum, and the tin drinking cup chained to the wall in the men's wash room quite quaint. An American interior decorator on tour might suggest steaming off the William Morris wallpaper in the old, writing room, faded and mildewed on the weather side, and replacing it with nice, fresh kalsomine. The hurried tourist might raise an eyebrow as he compares this venerable union with lavish American unions he has seen at Cornell, Wisconsin, Iowa, and Wyoming. But the visitor has to supply his share of time, time to feel the spirit of the place, time to make comparisons in terms of intellectual conviviality rather than surface plumbing, time to share, even if passively, in the sprightly conversation and the general academic sophistication. A draught of bitter from one of the inscribed silver mugs presidents bequeath as memorials will suggest the Union spirit.

A tour of the buildings also helps in revealing the traditions of the Union. As you enter the corridor at the main entrance off the garden you see racks for hats and coats and books and papers. At the end of the main corridor, by a bulletin board, a little group of members studies an announcement. The day before members had balloted for officers, and at ten-thirty in the evening, after the polls were closed, the president had climbed onto the bar and announced the results. There is close study of the returns. "With a vote like that," you hear said of a secretary-elect, "he could have stood for president." The corridor ends at the Steward's Office. Here you may be signed on for visitor's privileges. Here you may see the guest book for distinguished visiting speakers. On one of the later pages you see the signatures of two prime ministers, C. R. Atlee of Britain and Paul Reynaud of France, the autograph of "Stansgate" (Mr. William Wedgwood Benn—Lord Stansgate) with the names of Benjamin Crane (Iowa) and Joseph Barse (Northwestern), debaters the Speech Association of America sent to tour Britain in 1952. To get to the Committee Room where the President keeps office, you go up the stairs, noting the store of cider crates, Dry Fly Sherry and wicker-bound flagons of wine cached between the stairway and the office. On the walls along the stairway are photographs of past officers with distinguished visiting speakers. You recognize likenesses of Lloyd-George, G. K. Chesterton, Winston Churchill, Neville Chamberlain, Anthony Eden, and Albert Einstein. The Committee Room is on the third floor. It is a large, thickly carpeted room, much like a company boardroom with the book-lined shelves of a professor's study. There are a desk, a committee table and chairs, a fireplace and brass mantel clock which chimes the quarter hour in ungracious intrusion. Along the walls, below the stacks of magazines bound with the Society mark, there is a bench of drab velour. Here novice speakers, encouraged by the notice in the term calendar, "The President will be pleased to see Maiden Speakers in the Committee Room at 2 p.m. on the day of the debate," ap-

[2] Photographs and drawings of the wall paintings are given in H. A. Morrah's *The Oxford Union 1823-1923* (London, 1923).

pear to explain modestly why they wish to speak to a particular motion.

Among the Union rooms one should surely visit, excluding special interests such as quaffing a goblet or playing billiards, are the libraries and the dining room. In the anteroom of the Old Library one finds current newspapers and periodicals. Here may be read without fear of investigation one of the four copies of *The Daily Worker* the Union takes. The subscription of four copies represents about a copy a party member, but is a concession to Union tolerance. At the death of George VI, the disrespect expressed by the *Worker* for the Royal Family was so distasteful that a member proposed a cut in the subscription list to show disfavor. But the motion was voted down on general principles. To the Librarian falls the responsibility of selecting newspapers and periodicals. Once a year he proposes his list, giving the membership a week's notice for approval. But in the realm of theological newspapers, he is supreme. The Librarian selects, "taking care that all parties be fairly represented."[3] A comprehensive selection of periodicals, generously described as "English, American, or Foreign"[4] are displayed here. The Old Library is as bookish a room as one will ever encounter. The walls are tightly shelved and even the narrow balcony where visitors sat when the hall was used for debating, is lined with tomes. Stored in the New Library is a complete set of *Hansard*—the parliamentary debates were one of the first purchases made by the Society. Here one can see the minute book containing stubs of the original pages covering the meeting of February 9, 1933, on the resolution "That this house will in no circumstances fight for King and Country," stubs only because in the language of *The Isis*, undergraduate magazine, "an uncouth horde of self-conscious and self-appointed Fascists trooped into the House and laid siege to the Secretary,"[5] and tore out the sheets. These records are not yet venerable, and are stored in a damp corner in the cellar stacks. But canonized and preserved in the office safe are the minutes of November 11, 1830, done by W. E. Gladstone, four times Prime Minister, but minutes defaced by some partisan without respect for the sanctity of records. It becomes clear as one roams the archives that historical continuity has been preserved. The printed *Rules and Regulations* lists all officers since the beginning, with footnotes on their careers.

The Dining Room preserves a dignity of service the American undergraduate seldom encounters, and a bill of fare distinctly English. The waitress in cap and apron hands you a menu with the Society arms: brown windsor soup, jellied veal, peach melba—3 shillings, with sixpence table charge—total, 49 cents. For 8/6 you can have a bottle of Medoc to go with it. For thirty-two cents you may have egg mayonnaise as the main dish, or for seventy cents chicken and ham. Whatever you order you may eat in the atmosphere of a gentlemen's club, and with a sense of your rights and duties. You may not, by Rule 75, "bring a dog upon the Society's premises," but Rule 77 assures your right to service: "Any Member giving a gratuity to a Servant shall be liable to a fine not exceeding Five Pounds."

The Oxford Union is a men's club, *cum* debating society, with a tradition.

[3] *Rules and Regulations of the Oxford Union Society* (Oxford, 1952), p. 85.

[4] *The Oxford Union*, p. 4.

[5] February 23, 1933, p. 7. *The Jubilee Isis—1892-1952*, issued April 25, 1952, reproduces its review of the debate on King and Country, originally printed in the issue of February 15, 1933.

It has been a training ground for prime ministers, bishops, writers, and men in public affairs generally. Oxford is not the oldest debating society, although it has functioned since 1823. The Dialectic Society at Edinburgh University claims title to the oldest debating club in Great Britain, taking as its date of founding 1787. The Irish claim the oldest union in Great Britain and Ireland, the College Historical Society, dating its origins to the Club founded by Edmund Burke in 1747, at Trinity College, Dublin. But the Dialectic is a debating society only, and "The Hist." suffered several lapses in continuity. The Union at Oxford has been fused in the general ancientness of a locale which has had academic instruction of one kind or another since the twelfth century. Tradition is mighty in Oxford. For example, the College of St. Mary of Winchester is today called New College because it was referred to at its founding in 1379 as the "new" college. The Union "offers a share of tradition."[6]

Although the Union provides for its 2,200 resident members the facilities and amenities of a club, debating is the central, all-abiding interest. Perhaps not more than a quarter of the members will speak at some time in their careers, and then usually late at night when the house is not full. But debating is now, as it was when the Society was founded, and before club facilities had been established, the distinguishing characteristic of the Union. Officers, regardless of the nature of their jobs, are selected on the basis of their debating ability. Recently the Treasurer, in charge of the dining room and the bar, was a Hindu vegetarian and teetotaller.

The Union is an autonomous body and is proud of its independence. In the beginnings there was some opposition from the faculty. Against the rules, a room was hired for meetings. "The Society was bold enough to meet in the forbidden room, and the Proctor sent a messenger, who entered while Samuel Wilberforce (afterwards Bishop of Oxford) was speaking: 'Gentlemen,' he said, 'the Proctor desires that you should disperse and retire, each to your own College.' J. Wilson Patten of Magdalen (subsequently Lord Winmarleigh), happened to be in the chair, and he proved equal to the occasion. 'Sir,' he said, 'this House has received the Proctor's message, and will send an answer to the summons by an Officer of its own.'"[7] But nowadays the proctors merely advise when requested, and their counsel is generally followed for its wisdom. There are four Trustees, in whom the property is vested, elected by the membership. They seldom attend business meetings, but are on call for advice. Professor Gilbert Murray, classical scholar, is senior Trustee, having served since 1922. There are four officers who are active students—*in statu pupillari* as the phrase goes: President, Librarian, Treasurer, and Secretary. They may not have been in residence more than eleven terms, and to be eligible must have made four speeches in public business (on a debatable motion in the house, that is). These officers act for a term, so that three sets of officers may serve in a school year. The President must have been either an ex-officer or a member of the Standing Committee (officers, ex-officers, and five elected members). In addition there are two senior officers elected by the membership for three years: the Senior Librarian and the Senior Treasurer. They must be M. A. Oxon., and have no

[6] *The Oxford Union*, p. 3.

[7] *Rules and Regulations* (1946), pp. 4-5.

vote in committee meetings. They supply maturity, stability, continuity, and a wealth of wisdom. The Senior Librarian is Canon Claude Jenkins, Regius Professor of Ecclesiastical History, a member of the Union since 1896, and in office since 1939.

Much of the work of the Union is carried on by a professional staff of fifty people. If you want to know something quickly the person to consult is not a student officer but Mr. H. H. Dubber, the Steward who has served the Union for half a century. But the officers and committees have a great deal to do. The Standing Committee meets once a week. The Library Committee selects $40.00 worth of books a week, and then defends its choice in reports at the general meetings. The President arranges debates, selects motions, invites guests, and gets engulfed in dozens of administrative details. There are roofs to be repaired, chimneys to be rebuilt, and such occasional matters to be dealt with as arranging for an anonymous donor to provide a portrait of Hilaire Belloc, President in 1895. The President has his literary chores: he must write reviews of the debates for *The Oxford Magazine*. A more pleasant but more exacting task comes in stretching the $600.00 entertainment allowance a term to cover such exigencies as dinners before and suppers after debates.

The member who would have a career in the Union must work for it. He pays his pound entrance money, of course, and his term subscription of about four dollars (after nine terms one becomes a Life Member, or the whole can be compounded at one time on payment of thirty dollars). He goes to debates, and puts his name down to speak. As a prospective "maiden" speaker he is interviewed by the President, and after his second or third try, may be called on to speak for a few minutes late in a debate. He is treated with courtesy—maiden speakers are not interrupted—and if he does well he receives felicitations from older members. Then he may be asked to serve as teller at a debate. In his second or third term he makes his second speech from the floor. Then he stands for the Library Committee and speaks in a Committee Debate. Then he runs for the Standing Committee, then one of the offices other than President, and finally for the highest office. One does not campaign for oneself: Rule 21 reads: "No member shall solicit votes in an election."

Thursday evening is debate night, and the Union Debating Hall is the center of activities. The hall is a smaller, less ornate House of Commons, without loudspeakers. It is oblong with a high, beamed roof, and a narrow gallery running continuously along the walls.

Centered at the front are the President's chair and dais, and just below a table with two despatch boxes from which speakers address the house. There are benches on the right and on the left, facing each other, and cross benches at the rear. No bomb fell here, as occurred at the House of Commons and the Cambridge Union; within memory of man there has been no renovation. Around the wall are heads and busts of distinguished members. There are the three Prime Ministers: W. E. Gladstone, Secretary and President, 1830; Robert, Third Marquis of Salisbury, Secretary, 1848 and Treasurer, 1849; H. H. Asquith, Treasurer, 1872 and President, 1874. There are portraits in stone of other notable past members: Lord Curzon, President, 1880; the Earl of Birkenhead, President, 1894. Photographs and portraits line the walls: Cardinal Manning, President, 1829; William

Temple, Archbishop of Canterbury, President, 1904; the fresh portrait of Belloc, as yet without explanatory plate. The setting of the debates is all important. The hall provides what Winston Churchill described as the two important architectural elements in parliamentary speaking: a hall which permits a sharp-cut division of party and a space small enough and crowded enough for "the conversational style."[8] It was of this hall that one of the members memorialized asserted: "these walls have listened to nearly all the great masters of rhetoric," and they "seem to exude the very savour of oratory."[9]

With a little crowding the hall holds 1,000, less than half the membership. There are about five capacity debates a year—some of them over-capacity with spectators peering in even from the fire-escapes. The other nineteen debates—there are eight debates a term, twenty-four a year—vary from 300 to capacity. Each debate attracts its particular audience, depending on the subject. Visitors sit in the balcony, and visitors' tickets are usually at a premium. On a good night, when the house is crowded, and distinguished visitors lean over the rail above, and metropolitan reporters listen, the speaker cannot escape a sense of importance and urgency regarding what he may say. Directly across from the speaker is the opposition, at the traditional sword's length. Behind are his supporters, encouraging him on with applause and cheers. From the benches opposite come cries of "Shame," "Withdraw," but also applause and "hear, hears" for a point well made.

It is difficult to describe the characteristics of debating in the Union. Argument there may be whether an Oxford accent exists, but without dispute there is an Oxford style in debate that one does not hear elsewhere. Birkenhead traced it to the fifteenth chapter of Gibbon's *Decline and Fall*. "It is the style of youth—happy, irresponsible, mordant, treating serious subjects in a jesting, but omniscient manner, and often fanatical about passing issues of little moment."[10] It is a combination of several elements. One is the parliamentary method. There is a motion before the house, interaction with opposition and audience, repartee, much cut and thrust, and an attempt to "take" the house, with a vote. The appeal is generally reasoned. No matter how emotional the speaker gets, he must not seem to be making a purely emotional appeal. The house regards itself as rational and independent. The great example is the "King and Country" debate. The original motion was carried 275 to 153. When three weeks later, after a storm of newspaper protest, a motion to expunge was brought forth, it was defeated 138 to 750. The house, in this case, was not expressing its belief in pacifism, but in its right to carry or defeat what motions it wished, regardless of any pressure that might be brought to bear. As to the characteristics of the rhetoric in the house, Robin Day, an ex-president well known in America, has this to say: "Spontaneity, the apt retort, the carefree wit, the stylish phrase, the obstinate independence, the impassioned advocacy, these are the qualities which Union speakers have always sought."[11]

The result is not left to chance. A speaker studiously prepares. But he shuns giving the impression that he has grubbed, conferred, written off for state-

[8] *Closing the Ring* (Boston, 1951), pp. 168-169.

[9] Viscount Birkenhead, *Points of View* (London, 1922), I, 90.

[10] *Op. cit.*, p. 84.

[11] "Nursery of Statesmen," *Vista* (June-July, 1950), p. 39.

ments of authority, briefed and analyzed, as an American debater might do to impress a judge of his good intentions. The Union speaker tries to be artistic. He assumes that he and the house know the question; he tries to do something with it. It would be a bold speaker, and a very unwise one, who would stand before the house without a manuscript to draw upon for inspiration. But supreme in Union speaking is the spontaneous retort, the cutting reply to a heckle, perhaps. Experienced Union speakers are not above planting a heckle for a well-planned spontaneous retort. A few instances, premeditated or unpremeditated, will illustrate. A Treasurer was asked the question: "Sir, today I found a worm in my lettuce at lunch. What do you propose to do about it?" The officer replied, and in so doing practically assured his election as President the following term, "I shall try in the future, sir, to make the menus more accurate." There is the anecdote, persistent though denied by everyone, that C. E. M. Joad once complained that the pads for moistening stamps were dry. The President supposedly replied: "This is the first time that we have known the honourable member from Balliol unwilling to use his own tongue." An actual example occurred when Edith Summerskill, Minister of Insurance, was congratulating the President on his office. A storm broke outside and there was a stentorian clap of thunder which deadened her words. "You, sir," she remarked in the following quiet, "have been acclaimed by the highest authority."

Contributing to the standard of speaking is the practice of inviting visiting speakers. About half the debates have a combination of distinguished speakers and active members. Oxford undergraduates actually debate before their fellows the equivalent of what would be in America ex-Presidents, distinguished Senators and Cabinet officers. The level of speaking is set, in this manner, not by a judge or a textbook, but by the actual practicing standard of the best speakers in the country. Contributing, also, to the traditional standard, is the association graduate members maintain with the Union. From Parliament come Anthony Benn and Sir Edward Boyle. Dick Taverne takes time off from reading law in the Middle Temple on a Harmsworth Scholarship to pay a visit, and William Rees-Mogg leaves Fleet Street (*Financial Times*) to drop by. Old days are reviewed and undergraduates vow to carry on the great tradition.

Although there are more candidates for debates in the Union than there is time to hear them, a number of speakers are accommodated in the course of a debate. Usually there are six to eight paper (scheduled—on the order paper) speeches. Paper speeches by students vary from eight to twelve minutes. Distinguished visiting speakers receive the courtesy of unlimited time, but they are advised that twenty minutes will suffice. From the floor there may be up to thirty speeches, from three to five minutes each. All this happens from 8:30 in the evening until as late as midnight. Of course people come and go, and are entitled to vote, after they have heard the motion proposed and a rejoinder, by passing to the right or to the left of the bar at the exit where tellers sit. While the "maidens" are talking late in the evening, officers and guests may have supper in the Committee Room.

Union subjects are not invariably flippant, such as "Columbus went too far." Actually subjects are selected to form a solid term program. A serious subject may be given a humorous turn, or a humorous subject a serious phrasing, so that the serious subject will not be dis-

cussed with too much dullness and the humorous topic will not evoke too strenuous attempts at wit. The President consults and broods, trying to get not merely a few saucy subjects but a good term program. The first debate and the Presidential debate (sixth week) usually deal with a domestic political motion, such as no confidence in the government, or foreign policy, such as the defense policies of NATO. The second week an immediate issue may be used, such as "Under no circumstances would this House welcome any form of commercialized broadcasting in Great Britain," discussed when the BBC Charter was up for renewal in Parliament. There follows: third week, usually a political question such as the racist policies of Dr. Malan in South Africa; fourth week, an artsy-craftsy question as "The British Stage is empty"; fifth week, a social question, such as gambling, the press, or a variation of that old theme, "This House would welcome the disestablishment of the Church of England." Purely theological arguments are taboo, but debate may be held on church and state or church social policy. And sixth, of course, comes the Presidential Debate, in which aspirants for the office speak with distinguished guests the night before polling for the office begins. Seventh week comes the Committee Debate on some aspect of national or international policy. An illustration would be, "This House would deplore any further cooperation by her Majesty's Government with the Franco Regime." This debate is held on the eve of the poll for members of the Library and Standing Committees. Any member standing for office who has not made a paper speech during the term is invited to speak. The topic selected is as lively as possible to attract interest; usually there are no guest speakers, and the more prominent contestants have spoken previously. The eighth and farewell debate is usually on a mock question, such as "This House feels like a Million Dollars," or "Oratory is the Harlot of the Arts."

The Thursday night meetings in the debate hall follow a traditional order of procedure. It goes in this fashion:

1. The President rings his bell, cries, "Order, Order," and the House goes into private business.
2. The minutes are read by the Secretary.
3. The weekly list of books is brought up by the Librarian.
4. Announcements from his office are made by the Treasurer.
5. Announcements are made by the President.
6. The President asks: "Has any Honourable Member any question to ask of the Officers relative to the discharge of their official duties?" (This is where the questions of worms in the lettuce and dry stamp moisteners come up.)
7. The President declares: "There being no (further) questions, the House will proceed to Public Business. The motion before the House is. . . ."
8. The debate is held.
9. The vote is taken: "Honourable Members wishing to vote in favour of the motion will occupy the benches on my right; Honourable Members voting against the motion will sit on the benches on my left; Honourable Members on the cross benches will not be counted."
10. Adjournment.

In America, the Oxford Union Society would be the concern of administration and of faculty. In Oxfordshire, in the shadows of the towers and the martyrs, in a combination of tradition and locale, and with a touch of theatrics, the students carry on. There the Union must be seen and heard, pondered upon, and taken in great respect as befits the Honourable House. Despite the British desire to earn dollars, this is not an exportable commodity. It can not be packaged and sold. Indeed, no Honourable Member would ever entertain such a thought.

MELODY IN VERSE

Carl E. Burklund

IN that part of poetry which is music rather than meaning, no area has been so meagerly explained as what the critics, with a gesture of diffidence, label melody, tone color, or tone quality. The reason is simple: nothing in poetry is so difficult to explore, so hard to formulate. Hence the critics generally content themselves with listing its simple elements—rhyme, assonance, alliteration, and the rest—and suggest, rather vaguely, that these form combinations of sound agreeable to the ear and appropriate to the thought.

But beyond this easy statement lies most of the charm of melody—and its mystery. For in the intricate blend of sound, with its repetition and contrast, its counterpoint and harmony its magic is most pronounced. Much of its beauty is too fragile to state; we can only listen with ear delicately alert. But it is at least possible in a clumsy way to intimate some of the reasons why the ear (and mind) have been gratified. Such will be my intention in the following.

Essential, however, to this purpose is first some brief comment on two points —the one related to the simple factors of melody, the other to the reasons why it affords us pleasure. Usually melody is resolved into its components: rhyme, alliteration, and the like. And usually these are defined in their *pure* form: rhyme, for example, as exact rhyme, and alliteration as a repetition of identical consonants in initial or stressed syllables. This classification, roughly adequate to the mind, is inadequate for understanding the music the ear discovers. For by the very accidents of language rhyme and its fellows exist not only in pure but in all degrees of approximate form; and the ear will detect and delight in many kinds of imperfect rhyme, remote alliteration, submerged assonance. The designs of sound are, in short, much subtler than those suggested in the ordinary definition.

In order to be brief, I shall state my second point arbitrarily. Melody is one kind of art rhythm, which, like any other, is a felt or perceived repetition in the midst of difference. Its patterns are not, generally, as distinct as those of verbal rhythm, but they are more obvious than those of imagery. Repetition of single letters is found in alliteration and assonance; of syllables, in rhyme; of words and phrases, in repetend and refrain. Even onomatapoeia is a kind of repetition: directly in that it is an imitation of natural sound; indirectly (somewhat analogous to metaphor in imagery) in that it is a symbolic agreement of sound and sense.

In this art character of melody lies its principal delight to us. Aside from what we are privileged to assume, that most sound is inherently pleasing (the senses exist to be exercised), at a higher level we enjoy melody because, like any other rhythm, it is a form of order based upon repetition. But melody illustrates the order found not in the abstract formulations of mind but in art, in that it combines forever with strictness of design the irregularity and surprise, the saving touches of freedom that permit us the sense and "feel" of life. Melody, like any other art rhythm, is unity *with* variety.

With these premises in mind, let us turn to a few excerpts of poetry. My intention will be modest: merely to

Mr. Burklund, anthologist, poet, and Professor of English in the College of Engineering, University of Michigan, will be remembered by readers of QJS *for his article* "Poetry: A Symphonic Structure," *which appeared in the issue of April, 1951.*

suggest in brief selections a few of the many patterns found in melody. We may start with a design often encountered, which may be stated generically as ABBA. Sometimes it appears in almost pure form, as in this line from Marvell's "The Garden":

How vainly men themselves amaze.

The last four words, which take the emphasis in any reading, have this main vowel sequence: *ă, ĭ, ĭ, ā*. This design is strengthened by the enclosing consonants, *v, z*, which, although not identical, are similar in value. The result is an equation of sound almost mathematical.

An analogous but more complex design is present in those lines from Landor (italics mine):

*P*roud word you never *sp*oke, but you will *sp*eak
Four not exempt from *p*ride, some future day.

Again we sense in the large an ABBA pattern in the paired initial consonants of important words: *pr, sp, sp, pr*. But the consonants take gracefully altered vowels, *ou, ō, ē, ī*. They join in a delightful union of identity and difference, something like a violinist's double-stopping, with a dominant theme (consonants) ornamented with secondary themes (vowels).

Subtler still is the pattern in this couplet from John Fletcher:

Upon my buried body lie
Lightly, gentle earth.

The generic scheme is here only faintly implied: *buried . . . lie . . . lightly . . . earth*. The full melody of these lovely lines depends, of course, upon the whole blend of sound: the alliterated *b* and *l*; the repeated liquids *n, l, r*; the long *ah* of *upon* returning in *body*, the long *i* barely voiced in *my*, beautifully poised for a moment in *lie*, and then emphasized in *lightly*, to give way at last to the soft vowels and consonants of *gentle earth*.

A kind of expanded ABBA pattern is seen in the famous first line of "Kubla Khan":

In Xanadu did Kubla Khan.

Dropping out the consonants for the moment, we have this arrangement:

ĭ ă ă ōō — ĭ — ōō ă ă.

There is on the left side of the medial *i* a rise in vowel sound; then a pause; a repetition of the first vowel, *i*, and a descent of vowels in about the reverse order. The consonants are more irregular, but the movement from the initial *n* through repeated *d* to *k* and to *n* again also suggests roughly the ABBA order and heavily reinforces the vowel pattern. Rhyme as well—in the initial *Xan*—and the concluding *khan*—strengthens the essential design.

There are, of course, other and less rigid designs. In this couplet from Pope the important vowels in the unbracketed portion (brackets mine) form a fairly clear pattern:

[Why charge we Heaven] in those, in these acquit,
In both to reason right, is to submit.

The main vowel scheme is this: ō, ē, ĭ/ō, ē, ĭ, ĭ, or ABC/ABDC. Supporting this indication of order is the consonant repetition, especially of the nicely spaced *z* sound.

Perhaps unnoticed by many is the sequence found in the italicized part of this excerpt from Herrick (italics mine):

Fair daffodils, *we weep to see*
You haste away so soon.

The boldly assonated long *e (we weep to see)* and long *a (haste away)* are woven with the less emphatic *ōō* of *to, you*, and *soon* (with a lovely interruption in the long *ō* of *so*). Stated diagrammatically, the weave of the principal vowels is this: AABA/BCCDB.

Other factors contribute to the skillful music of this passage, among them the alliterated or echoed *w* and *s*. But even more important is the counter-

posed repetition of long *e* and long *a*. The ear is delighted with the three clear *e* tones in *we weep to see*, but it has also reached with the third its limit of tolerance. Try to imagine another *e*, as for example, *we weep to see you flee*. Impossible! Just at this point the vowel movement is changed: *ē* gives way to *ōō*. Then swiftly that yields to two successive long *a's* in *haste away*. Not only does this last repetition charm the ear, but it becomes a kind of echo of the repeated *e's* heard only a moment before, suggesting as in music a theme paralleled but not directly restated.

Analysis in the foregoing, it is clear, has been oversimplified. My purpose has been to stress a point seldom noticed: that a good deal of what pleases the ear is not due to simple alliteration, rhyme, and the like, but to designs which can be discovered. Any close study of English verse will reveal an astonishing amount of such symmetry of sound. But much of it resists easy or precise statement. For any kind of symmetry, by very nature, descends gradually from the obvious to a point where it is lost. At stations this side of random variety we may find intimations of pattern, sequences of sound which we feel are anything but casual, but sequences whose harmonies are so intricate that we must rely on the intuitive ear for their detection.

It might be interesting, however, before we close to try a more comprehensive analysis than in the preceding. Let us take these three lines from De la Mare's "All That's Past":

> Oh, no man knows
> Through what wild centuries
> Roves back the rose.

The simple ingredients of melody here are alliteration (*n*, *r*); assonance (long *o*, short *a*); and rhyme. But we should note as well the fusion of internal assonance with end rhyme: *Oh, no, knows, roves, rose;* and the echo formed by two similar consonant sounds, *v* and *z* (*roves, rose*). We should also note in lines 1 and 3 the assonated short *a* (*man, back*), which affords not only a pleasant relief in each line from the enclosing long *o's*, but in *back*, by its very repetition, heavily emphasizes the meaning of the line.

The designs of sound are several, the simple merging into the complex. Basically we have (1) the obvious pattern of rhyme (immediately fusing with assonance); (2) that formed by a similarly spaced and neatly balanced alliteration, the *n's* of the first and the *r's* of the third line; (3) that formed by a similarly balanced assonance, the *o's* of the first and third lines.

But these basic designs coalesce and suggest larger and subtler relationships. The individual repetitions in rhyme, assonance, and alliteration form a delicate interweave: the rhymes blend with assonance; and the *n's* of line 1 are felt to be matched against the *r's* of line 3—indeed the *joined* vowels and consonants in these lines form a kind of musical counterpoint:

> . . . no man knows
> Roves back the rose.

One other item needs to be noted. The last line, *Roves back the rose*, suggests in itself a melodic theme stated and resolved. Again as in music the ear is tantalized by a motif posed, held in momentary doubt, and then completed. This device is common in poetry especially musical—one that we shall see more clearly in our final excerpt, from Poe's "The City in the Sea":

> Up many and many a marvellous shrine
> Whose wreathèd friezes intertwine
> The viol, the violet, and the vine.

The melody of these lines is at once more obvious and more complex than of the De la Mare selection. We note

that the alliteration is marked in the first line (*m*) and in the third, with its repeated *v* faintly foreshadowed in the *v* of *marvellous*. There is also a repetition of identical or similar consonants in stressed and unstressed syllables: *z* in *whose* and *friezes* and the hard *th* in *wreathèd* (line 2) and in the definite articles in line 3.

Assonance pure but submerged is present in line 1 in the short *u* of *up, many-a* and *marvellous;* in line 2 in the long *e* of *wreathèd* and *friezes*. Imperfect assonance (joined with end rhyme) is found in line 3 in *viol, violet,* and *vine*.

In addition to emphatic end rhyme, internal rhyme is suggested in *wreathèd* and *friezes*.

Contributing also are the repetition of *many* and the succession of liquid or smooth consonants *l, m, n, r,* and *v*.

But our pleasure goes beyond a delight in these single elements. The lines form a skilful pattern, which in its effects may be described as follows: an initial harmony (line 1) is disturbed by momentary dissonance (line 2) and suspended theme (much of line 3) but is restored again at the end of line 3. To be specific: In line 1 the melodic theme is assured and easy; there is no sense of effort, only a confident flow of smooth sound. In line 2, however, the first three words, *whose wreathèd friezes,* suggest strain—the sounds are firm, but rough. Pure and easy sound is struggling to come through—and suddenly it does in the unhesitant *intertwine* that ends the line. We breathe more freely, pleased with the touch of dissonance given and dispelled. But we have scarcely recovered when in the third line not harshness but another cause for anxiety is thrust upon us—the suspended toying with the *viol* motif, with its tentative statements in *viol* and *violet* and its solution in the final *vine*.

There is a sublety about this third line worth an extra word. The ear is delightfully piqued by the apparent uncertainty of where the melodic theme is going. Yet at the same time it half realizes that the solution has already been hinted at and prepared for, both in the repeated *v's* and long *i's* and in the two preceding *-ine* rhymes—the line *can* end in nothing but *vine*. When the solution does come it is particularly gratifying, because of its emphatic third repetition of the *vī* sound in that line and its third identical end rhyme. Inevitably the whole passage reminds us of music, with its dissonances voiced and resolved, its wandering motifs partially and then fully stated.

To conclude these brief notes I should make two observations, both overdue. In the first place, it is evident that calling attention to a few matters in brief excerpts is not quite the same as explaining the melodic pattern of a complete poem. But the latter is difficult if not impossible—at least without confusion. And not a little that applies to a poem as a whole can be learned from studying individual lines or short passages—it is a good place to begin.

It is equally sure that no poet on earth ever wrote verse by a technique possibly here implied. He cannot and does not create melody by any prosodic rule, balancing one element against another in a preconceived scheme. Probably most poets never bother their heads about it at all, trusting rather to the ear, or better, to some indefinable "feel," which when satisfied carries with it an immediate sense of rightness. This sensitivity to sound one must accept as a part of their original endowment: poets, we are told, are born, not made. But it is safe to assume, none the less, that they have unconsciously employed certain rational principles implicit in any lovely concord. Poetry, though not made by reason, has reason in it.

GEORGE WHITEFIELD AND THE PAPER WAR IN NEW ENGLAND

Eugene E. White

THE Paper War, as it was called by some of its participants, offers evidence that the methods used by a speaker to achieve an immediate response may in themselves limit his long-range influence. The Paper War exposed the leading characteristics of George Whitefield's[1] evangelism during his New England tour—a journey which created a tremendous sensation in 1740 but made certain undesirable results inevitable and eventually produced in the minds of many former supporters an attitude of indifference or antipathy.

During a seven-week period in the fall of 1740, Whitefield, the mover and symbol of the Great Awakening,[2] delivered over one hundred sermons in Rhode Island, Massachusetts, and Connecticut. Conditions in New England were conducive to a general outburst of religious emotionalism,[3] and, especially in Massachusetts, the popular reaction to his preaching was hysterically favorable.

Following Whitefield's departure from New England,[4] Gilbert Tennent, Jonathan Edwards, James Davenport, and other evangelists carried the revival to even greater heights, until by late spring and early summer of 1741 the high tide of the movement had been reached.[5] Under Whitefield's preaching only mild tendencies toward uninhibited physical behavior had been evident, but under the increasingly enthusiastic—even violent—preaching of his emulators, inhibitions were lifted and many persons fainted, went into a trance, or fell into convulsions and gyrations. Numerous ministers and lay exhorters moved over the provinces and invaded church services to deliver frenzied tirades and hurl charges of unconversion at the more conservative ministers. Some clergymen who failed to preach demonstratively were dismissed. Various churches were split into revivalistic and conservative wings; former friends of the revival joined the growing ranks of the critics.

Mr. White (Ph.D., Louisiana State University, 1947) is Associate Professor of Speech at the University of Miami.

[1] Ordained a deacon in the Church of England in 1736, and a minister in 1739, George Whitefield made a trip to the Americas in 1738 as a chaplain to Frederica, Georgia, and a second trip (November, 1739, to January, 1741) at the time of the Great Awakening. In the next thirty years he roved over the British Isles and visited America five more times. He died September 30, 1770, at Newburyport, Massachusetts.

[2] The "Great Awakening" refers here to the wave of religious emotionalism which, between 1739 and 1745, swept over New England, the Middle Colonies, and, to a much lesser extent, South Carolina and Georgia. The Awakening constituted the first great social movement in American history prior to the Revolution.

[3] Eugene E. White, "Preaching of George Whitefield During the Great Awakening in America," *Speech Monographs*, XV (1948), 33-43; "Whitefield's Use of Proofs During the Great Awakening in America," *Western Speech*, XIV (January 1950), 3-6; "The Great Awakener: George Whitefield," *The Southern Speech Journal*, XI (January 1945), 6-15; "George Whitefield's Preaching in Massachusetts and Georgia: A Case Study in Persuasion," *The Southern Speech Journal*, XV (May 1950), 249-262.

[4] Whitefield's New England tour began September 14, 1740, at Newport, R. I. He then traveled to Boston, made a brief sweep through Northeast Massachusetts, returned to Boston, itinerated southward, and arrived in New York City on October 30. After preaching for a month in the Middle Colonies, Whitefield embarked for Charleston. He sailed for England on January 24, 1741.

[5] For a more detailed discussion of the aftermath of the Awakening see: White, "Decline of the Great Awakening in New England: 1741 to 1746," *The New England Quarterly*, XXIV (March 1951), 35-52.

In July, 1742, for example, fourteen of the most prominent ministerial supporters of Whitefield denounced emotional extravagance in a statement to the papers. Even legal measures were employed to curb the disturbance. In May, 1741, the Connecticut legislature prohibited any minister from preaching in pastorates other than his own without first obtaining the consent of the clergymen involved, and two years later prohibited the formation of new churches without the approval of the legislature. Early in June, 1742, the General Assembly of Connecticut branded the Reverend James Davenport a public menace and deported him by armed guard to his home on Long Island. Within two months Davenport invaded Massachusetts on a preaching tour; he was arrested, declared insane, and banished.

After 1742 the disturbances gradually abated until November, 1744, when relative tranquility had returned to New England. At this inopportune time Whitefield, after evangelizing during the previous four years in England, Wales, and Scotland, landed once again in the northern colonies. Had the young missionary been more of a realist he would probably have remained among his followers in Great Britain. The spirit of revivalism was nearly dead in the well-settled areas of New England; even Whitefield's eloquence could not again stir to life the wild fire of emotion. Although his preaching once more attracted great throngs, there was no suggestion of a mass movement. His once spectacular itinerancy with its vast crowds and galvanic sermons no longer held high attention values. Far from being novel, such behavior had become a stereotype representing to many people the intemperance of the Awakening.

To the conservatives, who feared a return to emotional excesses, the news of the missionary's return was like a bugle call to action. Armed with pen and paper, the Old-Lights hurried to the presses pamphlet after pamphlet designed to destroy Whitefield's influence with the people. The New-Lights counterattacked, although with considerably less vigor, and the Paper War was on. Even the laymen began to take sides or to condemn the ministers for their bickering.[6] Individual preachers as well as associations of ministers published testimonies in which they explained their reasons for offering[7] or refusing[8] to offer their pulpits to Whitefield. Nathaniel Eells, for forty years minister in Scituate, published a letter explaining his refusal to "invite" the English evangelist.[9] Both Harvard[10] and Yale[11] issued lengthy manifestoes against him.

Whitefield and his defenders were so rudely treated by various publications, frequently anonymous, that many New-Lights were intimidated into remaining silent. Thomas Foxcraft's *An Apology*,[12]

[6] *The Testimony of an Association or Club of Laymen, Conven'd at Boston Respecting the Present Times* (Boston: S. Kneeland and T. Green, 1745).

[7] *Invitations to the Reverend Mr. Whitefield, from the Eastern Consociation of the County of Fairfield . . .* (Boston: S. Kneeland and T. Green, 1745); *The Testimony of a Number of Ministers Conven'd at Tauton . . .* (Boston: S. Kneeland and T. Green, 1745).

[8] See: *A Letter from Two Neighbouring Associations of Ministers in The Country, to the Associated Ministers of Boston and Charlestown . . .* (Boston: Rogers and Fowle, 1745); *The Declaration of the Association of the County of New Haven in Connecticut . . .* (Boston: T. Fleet, 1745).

[9] Nathaniel Eells, *A Letter to the Second Church and Congregation in Scituate. . . .* (Boston: D. Gookin, 1745).

[10] *The Testimony of the President, Professors, Tutors, and Hebrew Instructor of Harvard College in Cambridge, Against the Reverend Mr. George Whitefield, and His Conduct* (Boston: T. Fleet, 1744).

[11] *The Declaration of the Rectors and Tutors of Yale College in New Haven Against the Reverend Mr. George Whitefield, His Principles and Designs . . .* (Boston: T. Fleet, 1745).

[12] Thomas Foxcraft, *An Apology in Behalf of the Revd. Mr. Whitefield . . .* (Boston: Rogers and Fowle, 1745).

and William Hobby's *An Inquiry*,[13] two of the most important defenses of the evangelist, brought a series of rebukes.[14] Hobby in particular was maligned and insulted. It is difficult to realize how un-Christian were the writings of the conservative ministers unless one reads such imprints as *A Twig of Birch for Billy's Breech*;[15] *A Letter to the Reverend Mr. William Hobby*, by Nathanael Henchman;[16] and Richard Pateshall's *Pride Humbled, or, Mr. Hobby Chastised*.[17]

In general the Paper War centered in six aspects of Whitefield's activities: reflections upon colonial universities, enthusiasm, itinerancy, management of the Bethesda orphanage, style of preaching, and criticism of the clergy.

Reflections Upon Colonial Universities

Frequently during his visit to New England in 1740, Whitefield had expressed caustic reflections upon the religious conditions at Harvard and Yale. Upon his arrival in September, 1740, he had preached and recorded in his *Journal*[18] that Harvard was little superior in piety and godliness to the English universities which were "mere halls of paganism." He stated categorically: "Tutors neglect to pray with and examine the hearts of their pupils. Discipline is at too low an ebb. Bad books are become fashionable amongst them. *Tillotson* and *Clarke* are read instead of *Sheppard, Stoddard*, and such like evangelical writers." Although Whitefield had had no opportunity personally to determine the facts about the college, he characteristically took the advice of a few, perhaps biased, individuals without establishing their trustworthiness.

During the remainder of his New England tour Whitefield had had little occasion to observe Harvard College and almost no opportunity to analyze the moral conditions of Yale. Yet at the conclusion of his visit he had condemned them in sweeping terms: "As for the Universities, I believe it may be said, their light is become darkness, darkness that may be felt, and is complained of by the most godly ministers. *I pray God those fountains may be purified and send forth pure streams to water the cities of our God.*" Not only were such calumnious remarks unnecessary; in the opinion of many New Englanders they were untrue. Following the printing in 1741 of his New England *Journal*, which cast several aspersions upon the colleges, anti-Whitefield publications contained references to these "insults."

Shortly after the evangelist's return to Massachusetts in 1744, Harvard issued a testimonial against him and his conduct. A few months later a similar declaration was printed by the faculty of Yale. Whitefield's attempt to defend his statements about the low moral standards of the universities and to answer other charges which these pamphlets advanced appeared lamentably weak when Harvard's president, Edward Holyoke, and its professor of divinity, Edward Wigglesworth, published a

[13] William Hobby, *An Inquiry into the Itinerancy, and the Conduct of the Rev. Mr. George Whitefield . . .* (Boston: Rogers and Fowle, 1745).

[14] *Boston Evening Post*, March 25, 1745; J.F., *A Letter to the Reverend Mr. Thomas Foxcraft* (Boston: S. Kneeland and T. Green, 1745). For rebukes to Hobby see footnotes 15, 16, and 17.

[15] J.C., *A Twig of Birch for Billy's Breech . . .* (Boston: T. Fleet, 1745).

[16] Nathanael Henchman, *A Letter to the Reverend Mr. William Hobby . . .* (Boston: T. Fleet, 1745).

[17] Richard Pateshall, *Pride Humbled, or Mr. Hobby Chastised . . .* (Boston: J. Draper, 1745).

[18] Whitefield, *A Continuation of the Reverend Mr. Whitefield's Journal, from a Few Days After His Return to Georgia to His Arrival at Falmouth, on the 11th of March, 1741. . . .* (London: W. Strahan, 1741).

seventy-page *Letter to the Reverend Mr. George Whitefield by Way of Reply*.[19] The publications by the faculties of the two colleges supplied a thorough presentation of the charges which had been advanced against the evangelist by his enemies and a refutation of Whitefield's own charges against the universities. A few persons attempted to defend him in press and pulpit, but the majority of the printed matter which arose out of this dispute strongly supported the educators. Doubtless the faculties of the universities would never have worked so strenuously against him if he had not defamed them in his sermons and in his *Journal*. The controversy aroused by his tactless remarks about Harvard and Yale considerably curtailed the influence of Whitefield and the Great Awakening.

"Enthusiasm"

The Old-Lights devoted hundreds of pages in the Paper War to Whitefield's acceptance of dreams, inspirations, impulses, and impressions, as divine directives. A Weymouth, Massachusettts, association of ministers, in its *Sentiments and Resolution*, placed great emphasis upon Whitefield's claims to divine inspiration: "We must therefore bear our *strongest testimony* against *his enthusiastic spirit*, because we judge it to be the grand source of the *uncharitableness, errors, divisions* and *confusions* of these times."[20] Wigglesworth explained that Whitefield's receptions of divine communications were the result of an "overheated imagination." Other writers claimed that the evangelist's assumption of special divine favor caused him to condemn those who differed from him, because in so differing they were "offending God." The testimony of an association of ministers in New Haven attempted to ridicule his presumption: "Bold and daring youth! *Go, tarry at Jericho, until thy beard be grown.*"[21] Nathanael Henchman was less charitable: "The insufferable pride and vanity of the man, with his intemperate glowing zeal. Whoever equal'd him in vain glorious boasting? And in whom did ever the spiritual pride and ostentation of a pharisee appear in plainer and stronger characters."

Whitefield and his supporters could hardly answer the charge of "enthusiasm." The evangelist, in his rare endeavors to reply to the indictment, protested that he had never claimed to possess peculiar intercourse with heaven. Any true believer, he explained, experienced similar spiritual communications with Christ.[22] His friends typically side-stepped the issue by praising his pious and ardent spirit.[23]

To the critical observer Whitefield obviously claimed spiritual direction for even the activities of daily living, and his frequent pronouncements of these views in the pulpit and in the press during his New England tour in 1740 encouraged to extravagance many unbalanced persons like James Davenport. If he had been less immoderate in his expressions, the Awakening might have avoided some of its extremes and thereby exerted a more forceful influence.

Itinerancy

During the Paper War numerous penmen asserted that the mass movement of

[19] Edward Wigglesworth, *A Letter to the Reverend Mr. George Whitefield by Way of Reply*. . . . (Boston: T. Fleet, 1745).

[20] *The Sentiments and Resolution of an Association of Ministers (Convened at Weymouth, Jan. 15th, 1744-5)* . . . (Boston: T. Fleet, 1745).

[21] *The Declaration of the Association of the County of New Haven in Connecticut* . . . 4.

[22] Whitefield, *A Letter to the Reverend Dr. Chauncey* . . . (Boston: S. Kneeland and T. Green, 1745).

[23] *A Vindication of the Reverend Mr. George Whitefield* . . . (Boston: T. Fleet, 1745), 4-12.

unordained exhorters and preachers who wandered about the country in 1741-1743 arose from emulation of Whitefield. It was argued that the traveling of ministers from one community to another had excited the people and had led to many schisms and disorders.

Critics not only opposed the results of Whitefield's wayfaring; they also condemned his practice of itinerating. The basic reasoning was that a minister is the pastor to one congregation and not to the church universal.[24] The Old-Lights agreed that the evangelist possessed no scriptural warrant, no authorization from the Anglican Church, and no special commission from God to tour communities already served by competent preachers.[25] The Reverend William Hobby defended Whitefield by claiming that although itinerancy was not specifically endorsed by the Bible, the apostles had followed this method of preaching.[26] Others wrote that Whitefield was under no compulsion to obey the canon of the Episcopal Church against itinerating, since his actions in the American colonies were not under the direct supervision of that church. Whitefield offered as defense only the allegation that he had always been invited to preach in a given locality by the minister or the people, or both. He offered no reason for roaming over the colonies beyond vague references to the need of his seeking funds for his orphanage in Georgia.[27] He did promise, however, that in "due time" he would publish explanations for his actions. Unhappily, he did not fulfill his promise.

[24] *Boston Weekly News Letter*, January 20, 1743.

[25] *The Declaration of Ministers in Barnstable County, Relating to the Late Practice of Itinerant Preaching* (Boston: Rogers and Fowle, 1745).

[26] Hobby, *An Inquiry into the Itinerancy, and the Conduct of the Rev. Mr. George Whitefield* . . . 4-13.

[27] Early in 1740 Whitefield established an orphanage in Bethesda, Georgia.

Management of the Orphanage

Whitefield's handling of the affairs of his orphans' home left him vulnerable to attack. Georgia was so far away from New England that pamphleteers did not need to cling closely to the truth. Friendly commentators spoke tenderly of the orphanage as a "little heaven upon earth." Hostile writers, however, accused the missionary of subjecting the orphans to partial starvation, physical and mental torture, unsanitary living conditions, and inadequate supervision.[28] As contemporaries pointed out, he could have obviated such criticism by arranging for responsible Savannah officials to inspect the orphan house periodically and to publish their reports.

The absence of detailed, accurate reports of collections and expenditures for the support of the orphanage was also bitterly attacked by Whitefield's enemies. His financial statements[29] appeared superficial and vague even to some of his friends. Since 1740 his critics had demanded vociferously that he give a definite account of the funds he had received in America; some went so far as to indulge in coarse name-calling. One article printed in the *South Carolina Gazette* and reprinted in the *New York Post Boy* and the *Boston Evening Post*, contained vilification:

> With all the fanatic artillery (doctrines) of Oliverian times, [he came] open mouthed and

[28] One of the first uses of the term "little heaven upon earth" occurred in the *Boston Gazette*, September 29, 1740. Among the best known attacks upon the orphanage is a letter written by Captain James Hutchinson, printed in the *Pennsylvania Gazette*, June 2, 1743, and also printed in the *Boston Evening Post*, and the *New York Weekly Post Boy*.

[29] Whitefield, *An Account of Money Received and Disbursed for the Orphan-House in Georgia*. . . . (London: W. Strahan, 1741); *An Account of the Money He Received . . . to Enable Him to Build An Orphan House in Georgia*. . . . (Boston: S. Kneeland and T. Green, 1741); and *A Brief Account of the Rise, Progress, and Present Situation of the Orphan House, in Georgia* . . . (Philadelphia: W. Bradford, 1746).

handed to preach, beg, and receive for the poor *orphans* of *Georgia!* . . . scattering the terrors of the Lord, death and damnation all around him, and driving all before him quick and alive into hell fire, that . . . refused contributions to the orphan-house! . . . open mouthed and handed, crying *give, give,* he has run raving, once and again, all over the *British* Dominions; and with such success, that he has collected first and last, in publick and in private . . . not less than seven thousand pounds sterling: the 10th penny of which never was applied to the use of any orphans.[30]

Whitefield and some of his friends replied that he had presented adequate financial statements, that he was being persecuted, and that his honesty was beyond reproach. No evidence has been found to substantiate the charge of dishonesty. However, even his supporters admitted that he could have saved himself embarrassment if he had published authenticated financial accounts.

Various Old-Lights accused Whitefield of extorting money for his orphanage fund under false pretenses. They charged that the evangelist misled the contributors to believe that he was going to serve as the chief mentor to the children, when he really spent less than a fortnight in Bethesda during 1741 and did not return until 1745.

Style of Preaching

Many of the writers in the Paper War complained that much of the emotionalism of the revival had been originally agitated through Whitefield's passionate sermons. They sneered at his lack of erudition and paid backhanded compliments to his abilities to arouse the feelings. His preaching was characterized as unlearned ranting which appealed almost exclusively to the weak minds of the common people. The Weymouth association of ministers ridiculed Whitefield's condemnation of rational preaching by suggesting the dilemma: if he used reason in making this statement, then he himself was using rational speech; if his statement was without logic, then it merited no regard.[31]

A group of ministers in northern Massachusetts complained that Whitefield's style of preaching during the revival had been "the parent of more crude, undigested, unprofitable stuff; of more blunders, errors and perversions of scriptures [in sermons] than have been known in the country for an age before; and tends unavoidably to deprive our pulpits of that correct, rational and apostolical preaching, which in years past has been their glory, and which God hath owned and blessed. . . ."[32] Such comments, although highly prejudiced, contained a certain element of truth. Even Whitefield's friends admitted that during his New England tour of 1740 he had made occasional errors in reference to the Bible and had slipped frequently into such unguarded expressions as "Christ loves unregenerate sinners with a love of complacency," and "God loves sinners, as sinners." To give little heed to accuracy was characteristic of Whitefield: all that mattered was the saving of souls.

Whitefield was often criticized for his reliance upon impromptu speaking. The Harvard declaration opened the debate upon this subject by accusing the missionary of preaching extempore, by which the professors meant "impromptu." In his answer Whitefield inadvertently or deliberately misunderstood this meaning and assumed the college meant merely that he had preached without a

[30] *Boston Evening Post,* November 19, 1744.

[31] *The Sentiments and Resolution of an Association of Ministers (Convened at Weymouth, Jan. 15th, 1744,5)* . . . 5.

[32] *Some Reasons Given by the Western Association Upon Merrimack River, Why They Disapprove of the Reverend Mr. George Whitefield's Preaching* . . . (Boston: T. Fleet, 1745), 7.

manuscript.[33] Had not the apostles and the early Puritan fathers talked directly to the souls of their listeners, without the hampering presence of a written draft? In this argument, as in others, Whitefield seemed not to understand semantic values. He twisted the words and sentences of an accusation toward his cause and then constructed a lengthy defense which fooled the unlettered but did not answer the original charge.

In the accusation of impromptu speaking, Wigglesworth retorted sharply that Whitefield's mind could not be "weak enough" to misconceive the intended charge of preaching without preparation. Wigglesworth proceeded to enumerate from the evangelist's own journals instances that proved he had sometimes decided upon his texts after entering the pulpit and had "depended" upon divine help for ideas and even the flow of language itself. Since Whitefield averaged more than two sermons a day during his seven-week visit to New England, he frequently lacked opportunity for specific sermon preparation. In telling some of his colonial audiences and in printing in his journals that God's assistance had sometimes taken the place of sermon preparation, however, he made an unfortunate error.

Criticism of Colonial Ministers

An important indictment against Whitefield was that he assumed a hypercritical attitude toward the colonial ministry. Although he had met only a small minority of the ministers, and had been so busy speaking and traveling that he seldom heard a sermon delivered by another man, Whitefield had frequently asserted that most American clergymen were 'carnal, unconverted men. He had urged his hearers to refrain from attending the services of such Pharisees and go to churches where the "living Christ" was taught. It is not surprising that when he returned to the colonies in 1744 many ministers, fearing that he would again attempt to arouse the people against them, vigorously entered the Paper War.

The task of those wishing to cast upon Whitefield the blame for the revolt of the pew against the pulpit was made easier by such estimations of the clergy printed in his *Journal:*

> I am verily persuaded, the generality of preachers talk of an unknown, unfelt Christ. And the reason why congregations have been so dead, is because dead men preach to them. O that the Lord may quicken and revive them for his names sake. For how can dead men beget living children? 'Tis true, God may convert people by the devil, if he pleases, and so he may by unconverted ministers; but I believe he seldom or never makes use of either of them for this purpose; No: the Lord will chuse men who are vessels made meet by the operations of his blessed spirit, for his sacred use.

If he had not put into print his uncharitable opinion of the clergy, doubtless he would not have been held so gravely accountable for the excesses of the revival. In view of printed evidence to the contrary, however, Whitefield's denial of any intention to attack the clergy proved unpersuasive: "that I had a design either in preaching or writing to alienate people's minds from their standing ministers, I utterly disavow—my whole design in *preaching* was to shew the unspeakable danger of persons taking upon them to preach Christ to others, till they are acquainted with Him themselves, and in *my writings* to give an impartial account, as far as I was informed." Whitefield's traducing of the clergy might have been based upon the information he received from

[33] Whitefield, *A Letter to the Rev. the President, and Professors, Tutors, and Hebrew Instructor, of Harvard College . . . In Answer to a Testimony Publish'd by Them Against the Reverend Mr. George Whitefield, and His Conduct* (Boston: S. Kneeland and T. Green, 1745).

other revivalists, but he had a moral obligation to establish the reliability of his sources. A moment's reflection should have revealed to him that thousands of simple folk would take his word as fiat and that his reckless pronouncements on the rostrum or in print would produce unfortunate results.[34]

* * *

By early summer of 1745 it had become obvious that Whitefield was much more moderate than in his previous visit, and that most of his appeal had disappeared. No longer need the conservative ministers fear the alienation of their congregations! Although large crowds still attended the evangelist's services, there was no return to mass emotionalism. New happenings competed for the attention of the colonists. The War of the Austrian Succession, convulsing most of the nations of Europe, drew the colonists into armed contest with Canada. On the first day of May, 1745, a small fleet of New Englanders, led by William Shirley, the Governor of Massachusetts, and by William Pepperell, a Maine merchant, landed under the walls of Louisburg, the powerful fortress on Cape Breton Island. For over a month the French staved off the attack before capitulating. Here was new, compelling excitement. The old and now stereotyped exhortations of Whitefield appeared faded and unromantic by comparison. By the spring of 1746 the Paper War gradually wore itself out.

[34] An interesting feature of the Paper War, growing out of Whitefield's critical attitude toward the ministers, was the allegation that he wished to turn American preachers out of their pulpits. In the summer of 1743, while Whitefield was in England, Jonathan Edwards and the Reverend Thomas Clap, rector of Yale College, held a conversation about the young evangelist. A year later, when he learned that Whitefield was planning to return to the colonies from England, Clap, giving the conversation of the preceding summer with Edwards as an authority, stated publicly that Whitefield had advocated during his visit to Northampton the removal of "unconverted" American ministers. After sending several letters to Clap, protesting the "untruthfulness" of this report, Edwards published a *Letter to a Friend in Boston*, in which he denied that Whitefield had mentioned anything of this nature to him in Northampton. (The exact title of this pamphlet is not known. None of the standard check lists of early Americana mention this work, and apparently no copies have been preserved. However, both Clap and Edwards refer to this publication in their letters.) He also disclaimed having ever spoken to Clap about the matter. Clap replied in a public letter, in which he "misquoted" certain statements made by Edwards in private correspondence with him. Clap, *A Letter from the Reverend Mr. Thomas Clap, Rector of Yale College at New Haven, to a Friend in Boston; Concerning What Mr. Edwards Told Him That Mr. Whitefield Said . . . About Turning Out the Generality of Ministers . . .* (Boston: T. Fleet, 1745). Edwards immediately endeavored to show how he had been misquoted, by publishing the letters to which Clap referred. Edwards, *Copies of the Two Letters Cited by the Rev. Mr. Clap . . . in His Late Printed Letter to a Friend in Boston Concerning What He Has Reported, as from Mr. Edwards of Northampton, Concerning the Rev. Mr. Whitefield. . . .* (Boston: S. Kneeland and T. Green, 1745). Clap's defense against this evidence was to publish a pamphlet accusing Edwards of misrepresentation. Clap, *A Letter from the Reverend Mr. Clap, Rector of Yale College in New Haven, to the Rev. Mr. Edwards of Northampton, Expostulating with Him for His Injurious Reflections in His Late Letter to a Friend . . .* (Boston: T. Fleet, 1745). The end of this debate came later in 1745, after Whitefield's return to the colonies, with Edwards' *Expostulatory Letter*, which reviewed the entire argument from his point of view. Edwards, *An Expostulatory Letter from the Rev. Mr. Edwards of Northampton, to the Rev. Mr. Clap, Rector of Yale College in New Haven, in Reply to His Late Printed Letter to Him, Relating to what He Reported Concerning the Rev. Mr. Whitefield . . .* (Boston: S. Kneeland and T. Green, 1745).

According to Ola Winslow, these publications by Clap and Edwards "let loose a torrent. Civil as well as religious authorities were in a rage. . . . It was a case of American countrymen against a British invasion, and particularly against Whitefield for having suggested it. No previous charge had raised such a furor against him." Winslow, *Jonathan Edwards 1703-1758* (New York, 1940), 207-208. Examination of primary source materials seems to indicate that Miss Winslow has made the matter more sensational than it actually was. Nevertheless, it did serve to create additional enemies for Whitefield, and, in conjunction with other charges currently being lodged against him, helped to weaken the influence of his preaching in America.

ON THE CRITICISM OF THE MacARTHUR SPEECH

Karl R. Wallace

ONE of Professor Beall's prophetic judgments may someday be tested by events. In December, 1951, he wrote: "The *Symposium of Critical Comment* on General MacArthur's speech has now reached the stage where critic B is criticising the criticism of critic A's criticism of the speech, and the end may not be yet." Doubtless the end of critical study of MacArthur as a speaker is not yet; it is at least another generation away. Some student of public address twenty years hence may be able to view MacArthur's "eloquence" in measured perspective. He will be remote from the drama, glamor, and emotional partisanship enveloping MacArthur's oration to Congress. When he comes to the final tasks of the critic, assaying the immediate and ultimate effect of the speech and assigning it a place among similar productions, he will discover, in the pages of the *Quarterly Journal of Speech*, contemporary critics making sweeping value-judgments with which he must deal.[1] His interpretation of the judgments should not be difficult, for some are plainly marked with political and ideological bias, most reveal uncritical enthusiasm, and only one shows judicial restraint.

Among the six Congressional critics appearing in Professor Haberman's *Symposium* is Mr. Martin, who regards the address as "certainly surpassing" the Roosevelt Inaugural of 1933 and the Churchill address of 1942. "In my 27 years in Congress, there has been nothing to equal it."[2] "Its logic, its simple directness, its clear-cut statement of the issues, and its orderly exposition make the structure of the speech a model for all to follow."[3] Whereas Senator Kerr simply found the speech unconvincing to him and Senator Humphrey was content to record that it "affected every member of the Congress,"[4] Senator Mundt—a former teacher of public address— averred that the speech "seems destined to become one of the classics of the English language."[5] Mundt had heard Roosevelt, Churchill, and Madame Chiang-Kai-Shek address Congress, but "without question Douglas MacArthur stood out spectacularly above them all."[6] Senator Wiley, reporting "hardly a dry eye in the entire audience" and remarking that even Democrats gave applause and cheers, believed that MacArthur emerged as a man of "great humility" and a "true statesman" in an address "which will be reviewed by future generations as one of the great expositions in the history of oratory."[7] A "masterpiece of effectiveness" which no other man could have made, "it has become a classic in American history."[8]

Mr. Wallace (Ph.D., Cornell, 1933) is Professor of Speech and Head, Department of Speech, University of Illinois. He is now First Vice-President of the Speech Association of America.

1 Frederick W. Haberman, "General MacArthur's Speech: A Symposium of Critical Comment," XXXVII (October 1951), 321-331; Philip Wylie, "Medievalism and the MacArthurian Legend," XXXVII (December 1951), 473-478; Paul R. Beall, "Viper-Crusher Turns Dragon-Slayer," XXXVIII (February 1952), 51-56.

2 *Ibid.*, p. 321.
3 *Ibid.*, p. 322.
4 *Ibid.*, p. 323.
5 *Ibid.*, p. 322.
6 *Ibid.*, p. 323.
7 *Ibid.*, p. 324.
8 *Ibid.*,

The journalistic critics appearing in the *Quarterly Journal* are less enthusiastic than the Congressional observers. Rovere thought that "politically" the speech seemed "extremely weak";[9] Howe saw it as a good job of acting, quite in character with man and legend; and Evjue was shocked that anyone should presume to compare the speech with any of Lincoln's speeches, above all with the Gettysburg Address.

The academic or professional critics of public address, like the journalists, are for the most part less eager to give the speech high rank in history. Baird predicts that MacArthur "will be ranked as one of America's outstanding military orators,"[10] but he thus drastically limits the field of comparison. Beall, however, permits himself to say that "the general's address will become an English language classic—even a world classic in oratory."[11] Compared to this is Ewbank's judgment: "In many ways this was, and is, a great speech. But it will not find an enduring place in our literature as a model of speech composition."[12]

As is doubtless evident, my purpose is not to enter the lists as a critic of MacArthur's speech. Rather, I intend to function here only as a student of rhetorical criticism, to observe critics at work, and to comment on what I find. The materials for observation are limited to Haberman's *Symposium* and to the subsequent articles by Philip Wylie and Paul Beall. From such examples of critics at work can be drawn a few observations which may underline the fundamentals of rhetorical criticism.

The first observation has already been made, i.e., a critic is unwise to assign to a contemporaneous product values which can best be assessed, if at all, by history. Let him be content with recording such facts as he can about the immediate reaction to a speech and let the critic of tomorrow try to decide whether an oration or an orator has become classic.

The second observation may prompt some disagreement among students of rhetorical criticism. How central to criticism are judgments about the appropriateness of the basic ideas in a speech? Has the speaker shown good judgment in selecting his purpose, in choosing the ideas and lines of explanation or of argument through which he expects to secure his effect? If he be engaged in argument or persuasion, has he seen the issues and presented as good a case as could be reasonably expected of an informed and competent speaker? The appropriateness of a speaker's chief ideas, first to the immediate and larger context of the subject in controversy, and second to the knowledge, motives, and emotions of his audience, would seem to be of prime consideration to criticism. Judgments about "appropriateness" are fundamental and essential if the critic is to do more than explain and interpret methods and techniques, if the critic is to tell *his* audience how to take the speech.

What we have in mind here is well illustrated by a comparison of the professional critics with the non-professionals. Evjue, the journalist, says: ". . . it is inconceivable that his address, with its obvious shortcomings in knowledge of essential historical background, its attention to easy and empty sociological concepts . . . could even be compared to any of Lincoln's great masterpieces."[13] Evjue specifically singles out the references to the Chinese and tries to show swiftly that the speaker either

[9] *Ibid.*, p. 325.
[10] *Ibid.*, p. 331.
[11] Beall, *op. cit.*, p. 52.
[12] Haberman, *op. cit.*, p. 331.
[13] *Ibid.*, p. 327.

did not know Chinese history and culture or had distorted it to serve his purposes. Much of Philip Wylie's article blasts MacArthur for ignorance, inconsistency, or misleading tactics with regard to the Chinese, the Japanese economy, and the Russian menace in Europe. Although his animus vitiates much of his criticism, Wylie at least invites the reader to evaluate the speaker's knowledge and judgment. Another journalist, Rovere, points to the problem any speaker faces, that of analyzing his resources of argument and selecting his case: The speech, he says, "seemed extremely weak to me . . . I believe he could have made out a much stronger case for himself. But he never came to grips with the issues."[14] It remains for Senator Kerr, however, to point out the possibilities of alternative argument and strategy:

> I watched for an acknowledgment of the necessity to maintain the integrity of civilian control of the military power. It was not there. I searched for language that would give hope of a limited conflict and a purpose to prevent the spread into world-wide conflagration. He did not provide it.
>
> I listened for words which would promote cooperation between this nation and our allies for collective security. Those words were not spoken. I expected him who had been in command of the United Nations forces to acknowledge and report on his stewardship and tell how to strengthen the common front. He did not even mention the United Nations or a single ally.
>
> I hoped he would show the way to promote peace and prevent more or larger war. He was not looking in that direction.[15]

Such comments undoubtedly help in appraising the speech, for they point to the grounds of analysis from which the speaker must select his case.

The professional critics of public address, in contrast, pay little attention to appropriateness of idea, issues, and arguments. Brigance, despite limitations of space, points out the dominant groups in the audience and suggests their attitudes towards MacArthur and towards the conflicts in the current debate over foreign policy. Accordingly, one expects either an explanation or an appraisal of how the speaker's ideas and his method of treating them constituted appropriate adaptation to group attitudes. That expectation, however, is not fulfilled beyond the statement that "the Democrats knew that they were in a fight" and that MacArthur recognized the "ultimate issue in the minds of critical listeners."[16] Wichelns suggests that MacArthur was conscious of alternative methods of advancing his position (a "call for harder and more aggressive policy") and, like Demosthenes at times, decided not to debate but to suggest the heads for debate. The speaker then supported his suggestions chiefly by painting an arresting self-portrait. This is good interpretation; and Wichelns' account of the way MacArthur drew and colored his portrait should be carefully studied by students of criticism. Yet Wichelns is concerned with the speaker's *method of presentation* and means of support; he raises no questions over the speaker's basic position and case, as Senator Kerr does. Howell indicates ambiguities in MacArthur's self-portrait and shows that the speaker's four proposals for success in the East receive inadequate logical support. The speech "tends to expand into propositions that are easy to grasp and hard to defend."[17] Ewbank deals principally with the style of the speech, by subjecting it to Flesch's criteria for ease of reading and human interest. Baird's appraisal is in its essentials similar to that of Wichelns, although he goes

[14] *Ibid.*, p. 325.
[15] *Ibid.*, p. 322.
[16] *Ibid.*, p. 328.
[17] *Ibid.*, p. 330.

beyond Wichelns by commenting briefly on delivery, style, and taste. In brief, it seems fair to say that the academic critics, in the examples at hand, show less concern for "invention" in the traditional sense than do the journalists and members of Congress.

Why did not the professional critics deal more fully with "invention"? At least three reasons should be recognized. First, Haberman's demand for brevity is cramping. To attempt analysis in terms of the context of the controversy, the occasion, and the audience (both seen and unseen) requires space. If one makes the attempt, he does nothing else, as both Humphrey and Evjue clearly demonstrate. Second, perhaps our critics feel that the critic should grant the speaker his purpose, his subject, and his case and that criticism consists chiefly in interpreting means and methods of securing effect. If this were the view, value-judgments would be limited to techniques of presenting, supporting, and developing materials, and modern rhetoric would concede invention to the logician, the historian, and the political scientist. I doubt whether this view is widely held. Yet among our examples is some evidence that confusion exists. Note Rovere's opening paragraph:

> As a literary critic and political observer, I view the speech solely from the literary and political points of view. I am not qualified to criticize oratory or elocution.[18]

Clearly here is a man with a literary background who is suggesting that literature, politics, and oratory somehow have strict provinces and exclude each other. (Does he suggest, also, that oratory and elocution are the same?) And despite his assertion that "form and content are, if not inseparable, very closely related," when he criticizes MacArthur for inadequate analysis, he takes care to speak as a political man, not as a literary man. Professor Beall seems uncertain whether a critic of speech-making may consider what a speaker does not say. He complains that the device is "unlimited,"[19] and rightly censures Wylie for making too much of what MacArthur might have said and did not. How relevant to the circumstances and context of occasion and subject is Wylie's suggestion that MacArthur, rather than take the line he did, might better have prepared the American people for atomic bombardment? If the rhetorical critic is not to be emasculated, he must claim the right, and have the equipment, to make reasonable judgments about a speaker's "invention."

A third reason for the critic's failure to make much of invention springs from the speech itself. Can one be sure of the purpose of the speech—of the effect intended, either immediate or ultimate? The speaker himself was not explicit. Does the speech reveal a definite point of view, a proposition—stated or clearly implied—and structurally-related lines of development? Unless the critic is able to say yes or no with some firmness to these questions, he can scarcely weigh the appropriateness of the speaker's purpose, his case, and his chief lines of support. It appears plain to me that the critics before us had difficulty in answering such questions. Among the Congressional group, Kerr believes that MacArthur "sounded a call for an expanded war," yet he can find no unity.[20] Corbett declares that the speech "met the situation exactly as it was designed to do"; "it explained the general's point of view clearly and persuasively"; it was a "test of the whole man and his whole career."[21] Senator Wiley talks somewhat

[18] *Ibid.*, p. 325.

[19] Beall, *op. cit.*, p. 54.

[20] Haberman, *op. cit.*, p. 322.

[21] *Ibid.*, pp. 324-325.

vaguely about "objective,"[22] and Martin, after stating the general purpose of all political speeches as the strengthening of friendships and winning of converts, refers casually to "its orderly exposition," "its logic," and "its clear-cut statement of the issues," without explanation of any of these phrases.[23] Mundt is virtually silent, but Humphrey is explicit and seems confident. MacArthur's purpose, he says, is to "give reason and justification for his life's work and...reputation";[24] but when he states that "the basic issue . . . in the controversy is one of civilian versus military control over our foreign policy," whether he has in mind the speech or its context is not clear.[25] The three journalists are pretty certain that MacArthur aimed primarily at exalting himself. Uncharitable Mr. Howe thinks that the speech gives the great actor another chance to act the part of the hero; and Evjue states flatly that "the center of Douglas MacArthur's speech was Douglas MacArthur."[26] Rovere believes that MacArthur spoke "to the end of making an appeal to history," yet "never came to grips with the issues."[27] Of the six academic critics, only one attempts to pin down the purpose of the speech; he asserts that the address is an "Apologia," a defense of the speaker himself.[28] In harmony with this assertion is the undeveloped judgment that among other qualities of the address, "the speech structure and movement . . . exalted the mature judgment and common sense of the speaker."[29] Howell simply alludes to MacArthur's "advocacy of what might produce still greater" war,[30] and Wichelns alone, as we have seen, discovers a central proposition clearly implied—a call for a harder and more aggressive policy. It appears, accordingly, that the speech itself may evade the kind of rhetorical analysis necessary if the dispassionate critic is to deal confidently with the logic of invention. Our professional critics were probably aware that a contemporary observer is wise to limit himself to interpretations of rhetorical methods and techniques. Indeed, this is what they did.

Other aspects of the critics' work deserve at least general consideration. First, two of the academicians reflect the confusion implicit in some of the traditional rhetorical categories. Consider Wichelns and Howell, for the moment, the first saying that the line of support for MacArthur's policy is neither logical argument nor emotional appeal, but the speaker's self-portrait—his character or ethos. Howell, on the other hand, builds his entire comment on the statement, "No prominent speech of the post-war era has contained so strong an appeal to emotion as MacArthur's did."[31] The two interpreters then employ the same material, for the most part, to support their points of view, one seeing in the materials evidence of ethos, the other, evidence of pathos. Although this may be entirely proper and may be managed with consistency, a thoughtful student will raise the question: Can such categories of "proof" or support be given sufficiently precise meanings when close, scholarly criticism is at issue? Are these traditional concepts, in times past acceptable enough, satisfactory to an age whose scientists and scholars call for symbols with precise meanings? The same ques-

[22] *Ibid.*, pp. 323-324.
[23] *Ibid.*, pp. 321-322.
[24] *Ibid.*, p. 323.
[25] *Ibid.*
[26] *Ibid.*, p. 326.
[27] *Ibid.*, p. 325.
[28] *Ibid.*, p. 331.
[29] *Ibid.*
[30] *Ibid.*, p. 329.
[31] *Ibid.*

tions can be raised with respect to another venerable category, style. Its meanings are almost legion, ranging from the manner of presenting the speech (including all the verbal, visible, and audible components of the complete whole) to word choice and word order. The larger meaning Wichelns may have in mind when he refers to the tone and movement of the speech; the narrower meanings are evident in Ewbank's use of the Flesch formula, in the controversy between Beall and Wylie over the cobra metaphor, *predatory*, and *corny*.

In closing, we should direct attention to what we usually have in mind when we talk about the form, structure, or arrangement of the speech. Form is as necessary to the being of a speech as it is to any artistic production, aesthetic or utilitarian. Yet in the examples of criticism before us, the treatment of structure is almost casual. When form is mentioned at all, it is by phrase or single sentence; sometimes it is vaguely recognized by implication. Such judgments as are evident are unsupported and undeveloped, at times even ambiguous and conflicting. Beall thinks that the "total speech structure" made a "necessary" contribution to the "wholeness" of the speech.[32] Philip Wylie refers to the "intellectual chaos" of the address,[33] but he may have in mind not structure, but the instances of faulty logic and inconsistency which he uncovers. Martin says that the "orderly exposition" makes the speech a model, but Ewbank, as we have seen, cannot regard it as an enduring model of speech composition. Baird alludes to "its logical texture" and holds that "the speech structure and movement" favorably impress the listener with the speaker's "mature judgment and common sense." Senator Wiley uses the phrase, "keen logical sequence," yet Kerr "looked for unity" and didn't find it. Mundt believes that the "oratorical masterpiece" was "excelled in its composition" only by the "skillful prowess" of the speaker's delivery.[34] And Rovere, in his literary role, writes: "As a piece of composition, the speech seemed to me a good deal but not a great deal better than the general run of public prose in the United States today."[35] In view of this mosaic of interpretative comment, a critic of the critics is almost bound to wonder whether the structure of public address is today being taken for granted and therefore not worthy of more than passing reference.

[32] Beall, *op. cit.*, p. 53.

[33] Wylie, *op. cit.*, p. 474.
[34] Haberman, *op. cit.*, p. 322.
[35] *Ibid.*, p. 325.

COMMENTARIES

CRITICAL GENIUS

> Criticism is above all a gift, an intuition, a matter of tact and *flair;* it cannot be taught or demonstrated,—it is an art. Critical genius means an aptitude for discerning truth under appearances or in disguises which conceal it; for discovering it in spite of the errors of testimony, the frauds of tradition, the dust of time, the loss or alteration of texts. It is the sagacity of the hunter whom nothing deceives for long, and whom no ruse can throw off the trail. . . . The true critic can understand everything, but he will be the dupe of nothing, and to no convention will he sacrifice his duty, which is to find out and proclaim truth. . . . *Amiel's Journal: The Journal Intime of Henri-Frédéric Amiel.* Translated with an Introduction and Notes by Mrs. Humphry Ward. (Macmillan and Co., London: 1893), pp. 250-251.

DEFAMATION BY SLANDER

George P. Rice, Jr.

THE earliest recorded case dealing with censorship of speech under English law originated during a drinking bout in The Cock, a London tavern near Covent Garden. There, one night in 1663, a roistering young nobleman of the court of Charles II paid homage to Bacchus so generously as to become irresponsible. Divesting himself of his clothing, he appeared presently upon the balcony and delivered an impromptu and obscene "sermon" to the townfolk below. Sedley's unconventional delivery and his sacrilegious remarks (punctuated by the hurling of bottles filled with a fluid not wine) provoked a riot.[1] The scofflaw Sir Charles was duly arrested, lodged at the public expense for one week, and fined 2000 marks for breaching the peace, blaspheming, and exposing himself in the nude.[2]

The principles implied in Sedley's case developed rapidly. By 1697 Jonathan Swift found it possible to observe in his introduction to *A Tale of a Tub* that although the rhetoric of invective might be exercised without penalty toward mankind in general, if one directed it to particular individuals, he must "expect to be imprisoned for *scandalum magnatum;* to have challenges sent him; to be sued for defamation; and to be brought before the bar of the house."[3]

Mr. Rice, (Ph.D., Cornell, 1944), is Professor of Speech at Butler University, Indianapolis, where he is Chairman of the Department of Speech and Drama. He is also a candidate for a degree in law at Indiana University School of Law.

[1] *Cambridge History of English Literature* (Cambridge, 1912) VIII, 158.

[2] *Sir Charles Sydlye's Case,* 1 Keble 620 (K. B. 1663).

[3] J. Swift, *Gulliver's Travels, A Tale of a Tub, Battle of the Books, etc.,* ed. with Introduction and Notes by W. E. Eddy (New York, 1933), pp. 406-408.

A direct and causal relation exists between the fundamental doctrine asserted in Sir Charles Sedley's case and modern law of defamation by slander invoked in recent actions involving such prominent public persons as Senators Benton and McCarthy and pundits Pearson and Winchell. It may be traced in court decisions and through the legal periodicals.

Of more immediate interest to readers, however, must be the basic principles, decisions, and dicta of common and statute law governing slander—and their potential effect upon teachers and practitioners of speech operating in an environment stressing free but responsible public speaking. *Ignorantia juris non excusat* is an honored legal maxim, as Mr. Ivan Putnam, Jr., suggested in what might be considered a companion piece to this article.[4] It is altogether possible for a teacher to find himself defendant in a suit for slander resulting from the ordinary discharge of professional functions: perhaps because of an injudicious utterance in the classroom: or while fulfilling the role of Antiphon as a ghostwriter for some aspirant to political office; or when speaking from the public rostrum in his own right. Although, as Mr. Justice Cardozo told law students at Yale during the 1921 Storrs Lectures, "the constitution surrounds the individual with great immunities,"[5] (notably the First, Fifth, and Fourteenth Amendments), the vigor, emotion, and lack of careful preparation characteristic of much present-day public discussion introduce legal hazards

[4] Ivan Putnam, Jr., "The Speech Teacher and Copyright," *QJS,* XXXVI (December, 1950), 500-507.

[5] Benjamin Cardozo, *The Nature of the Judicial Process* (Oxford, 1921), pp. 76-77.

against which speakers should be warned.

Men are quick to act when defamed, whether or not the deed was intentional, for good character is a valuable asset. Pollock, the great English legal theorist, estimated that "reputation and honor are no less precious to good men than bodily safety and freedom."[6] It is well, then, to remember that hasty speech may jeopardize one's property and means of livelihood.

The Characteristics of Slander

What are the essential characteristics of a slanderous remark?[7] Accepted legal definition holds it to be the publication of defamatory material by spoken words, transitory gestures, or any form of communication other than written or printed words.[8] (The latter is libel.) Defamation by slander may result in both civil and criminal actions. Criminal slander, a statutory offense, is any statement which is false, but which if true, would make its subject liable to criminal prosecution.

The slanderous utterance must be communicated to a person or persons other than the one to whom it was immediately directed, and it must be injurious to the character and reputation of the subject. The classic test for determining slander is found in answer to the question, "Did the words tend to lower the plaintiff in the estimation of right-thinking members of society?"[9]

The important elements in the case are: a wrongful act, a resulting injury, and damage to the character of the plaintiff of an actionable sort.

The courts have been careful to distinguish between *slander* and *criticism*.[10] They suggest that criticism is concerned with what invites public attention or calls for public comment. Criticism does not follow one into private life and domestic concerns, whereas slander does. The impact of criticism is upon the product, not the individual, and merit, not personalities, is weighed in a licensed process. The law implies, further, that the aim of criticism is the judicious guidance of public taste or opinion. Hence, a reviewer may with impunity compose and deliver a scathing opinion of a colleague's book or music, provided his remarks do not fall within the area of prohibition described in this section. On the other hand, the courts have made abundantly clear that words spoken to the injury of another in his office, trade, business, or profession may become the basis of legal action. If A speaks falsely and disparagingly of B to the injury of B's reputation and status in the community, an action and substantial recovery may well lie with B.

Who May Sue

There are several categories of plaintiffs. At the same time certain classes of interested parties are barred from action. Upon proper grounds the person defamed may of course proceed to sue. But no action will lie with a third person, the friend of the injured party. A corporation, such as a university or foundation, may sue if slander is proved to be the proximate cause of loss. However, defamation of a corporation will not permit any of its officers, such as president or chairman of the board of trustees, to sue as individuals.

[6] P. A. Landon, *Pollock's Law of Torts* (London, 1939), 14th ed., p. 189.

[7] "Slander" and "scandal" derive from LL. *scandalum*, a stumbling block.

[8] W. A. Seavey and E. S. Thurston, eds., *Cases on Torts*, (St. Paul, 1950), Ch. 10. American Law Institute, *Restatement on Torts* (St. Paul, 1938) III, Ch. 24, Sec. 568. T. Emerson and D. Haber, *Political and Civil Rights in the United States*, (Buffalo, 1952), Ch. 5.

[9] *Sims* v. *Stretch*, T. C. R. 699 (1936).

[10] *Words and Phrases* (St. Paul, 1940) XI, 522-523.

The maligning of the memory of a deceased person will not receive satisfaction in court for his relatives unless proof is furnished that the act affected their reputations adversely. Thus, lectures "debunking" important historical personages through the revelation of unfortunate episodes in their private lives are generally allowed.

The right of a plaintiff to sue is not affected by his wealth or the lack of it.

Time limit for filing suit is fixed by statute and is usually two years after the publication of the alleged slander.

Liability

The law holds the original publisher of a slander liable for the consequences of his utterance. But several persons may be sued together for the same defamation if the material published resulted from their collaboration or conspiracy. A ghostwriter who pens a poisonous speech, knowing his principal intends to deliver it publicly, is probably as responsible as the spokesman himself.[11] And in general, an agent is liable if he utters a defamation at the behest of his principal, who becomes jointly liable.

The Burden of Proof[12]

The burden of proving injury by slander rests upon the plaintiff. His case may be tried before a court consisting of judge and jury, or he may elect a hearing before a judge who will listen and decide. In making up its mind, the court ponders such questions as these: Did the defendant publish the defamatory material? Was it privileged? Was it uttered in good faith on a matter in which the defendant had an interest, or in reference to which he had or honestly believed he had a duty to express himself? Was the privilege, if one existed, exceeded or destroyed? Was there malicious intent to injure the plaintiff in his character and reputation?

Plaintiff must be prepared, moreover, to prove to the satisfaction of the court the defamatory nature of the communication, the fact that the defendant expressed it, that it was overheard by one or more auditors who understood it to be a defamation, and that special harm resulted.

For his part, defendant will try to show that the communication expressed the truth, or that it was privileged, (*i.e.*, exempt from prosecution), that he had a right or duty to express it, or that special harm did not result. If Catiline had brought suit against Cicero for defamation in a modern court, the latter could have defended upon the grounds of truth, privilege, and duty to the state. The defense will also utilize arguments suggested by "intention," "prior defamation," "criticism," and "irresponsibility" occasioned by drunkenness or insanity.

An action may be brought against more than one person and recovery made.

If the alleged slander was published in a foreign language, an accurate translation must be provided. And if in translation the material is not actionable, it does not matter that the foreign words were *per se*. But if an auditor understands the language used, an action may follow.

Neither can defendant escape liability for his words by showing that widespread rumors or suspicions supported his remarks, or that the reputation of the plaintiff was poor.

[11] No test case has yet come before the courts on this issue, so far as the writer knows.

[12] W. Mack and D. J. Kiser, eds., *Corpus Juris* (London, 1925) XXXVII, 85-90.

Privilege

Courts will ordinarily hold privileged remarks by members of legislative bodies spoken during debate in chambers, testimony offered in a court of law, words spoken between superior and subordinate in the conduct of business, and the like. Truth may be a complete defense. So also is what is uttered in the public interest. Very great liberality is shown toward candidates for public office, who, having placed their own characters, qualities, and records for sale in the market-place of public opinion, are allowed to comment with much freedom upon those of rivals. It is a good defense against a suit for slander if one can show that the slandered person gave his consent to the remark. It is also permissible to criticize acts of public officials in the discharge of their duties, if the manner of criticizing is reasonable.

Damages

Damages will depend upon plaintiff's success in proving the nature and extent of the harm done him and the intent of the defendant. In judging and fixing damages, the court will consider carefully: (a) the content of the publication; (b) the circumstances in which it was uttered; (c) the social status of the plaintiff; (d) the area, extent, and duration of the defamation; (e) the performance of a public apology or retraction by the defendant; (f) his motive; (g) his belief in the truth of what he said; and (h) proof of possible future harm to the plaintiff.

The courts will compensate for mental suffering caused by the injury, in addition to loss suffered in character and reputation. A guilty defendant is liable at least for nominal damages. Such an award is made where the injury is slight, or where the poor reputation of the plaintiff permits reasonable inference that he suffered no substantial hurt. General damages are awarded where significant and measurable harm has been done. Special damages for mental suffering, in such case, may also be awarded.

COMMENTARIES

THE LOGIC OF THE LAW OF LIBEL

> All men, in a civilized country, are responsible for what they say, or publish. If a man speak slander against another, he is liable to the individual injuried [*sic*], in damages. If a man publish libel, he incurs the same liability. Some persons suppose that the press possesses privileges, in this respect, that are not accorded to individuals; but the reverse is the fact, as a man may utter with impunity, that which he cannot publish with impunity. The distinction arises from the greater circulation, and the greater power to injure, of a published libel, than of a spoken slander. The editor of a journal, therefore, does not possess the same immunities as an editor, that he possesses as a private citizen. Without such a distinction the community would possess a set of men in its bosom, who would enjoy a power to tyrannize over it, with impunity, through its means of publicity.
>
> The liberty of the press, in principle, resembles the liberty to bear arms. In the one case, the constitution guaranties a right to publish; in the other, a right to keep a musket; but he who injures his neighbor with his publications may be punished, as he who injures his neighbor with his musket may be punished.—J. Fenimore Cooper, *The American Democrat, or Hints on the Social and Civic Relations of the United States of America.* (Cooperstown: H. & E. Phinney, 1838), pp. 127-128.

A DRAMATISTIC VIEW OF THE ORIGINS OF LANGUAGE

Kenneth Burke

PART III

XV. Negative Theology

IN our previous essay we analyzed Kant's writings on Ethics, passages from Bossuet, St. Augustine, and others to indicate the pervasiveness of the Negative and thus to support our proposition: *The essential distinction between the verbal and the non-verbal is in the fact that language adds the peculiar possibility of the Negative.* Let us proceed with a more general survey of the Negative. We shall also suggest some positive aspects of language, ending on a theory of Definition.

"If you pile Pelion upon Ossa," Mauthner writes, "out comes a handsome hyperbole. But if you toss a Nothing into the Bottomless Pit (*ein Nichts in den Abgrund*), out comes nothing."[24]

Nevertheless, in an almost diabolically ingenious essay,[25] Heidegger offers a new variant of that very old dialectical resource whereby the sum-total of Being is said to be grounded in Nothing, or Non-Being, considered as an ultimate reality which is beyond sensory perception but of which we might on occasion have inklings. In his treatment of "Nothing" as the ultimate ground of all positive, worldly existence and knowledge, he gives his claims at least an appealing literary twist by introducing a verb. The Ultimate Nothing (*Nichts*) can *enact* its identity; for it can non-do (*nichten*). Or, heavily cavorting, we might translate the verb *nichten* into English thus: *Things* can *be;* and their Being is grounded in *Nothing's* ability to *noth.*

In a further step, Heidegger brings his exposition to a point that opens quite a vista. He asks: If Nothing has a kind of actuality, in its role as the ground of Being, might there be empirical signs of its nature? And he suggests that, insofar as we experience pure metaphysical fear, an anguish or uneasiness (*Angst*) not explainable in terms of immediate discomfitures or dangers, in this feeling there is manifest the communicative link with the realm *beyond* nature.

Even if we agree with Heidegger's views, we could still note strands of motivation here that should first be considered without reference to a supernatural realm. For instance, if you agree that, in terms of natural experience, the negative *Command* is prior to the purely *Propositional* negative, and may be glimpsed "beyond" it or about its edges, you see a possibility that the metaphysician could be rediscovering, through the labyrinthine virtuosity of his dialectic, the respect and awe of the original No, communicated to him as a child by parents who represented the principle of personal authority.

Here the adult thinker would be recalling an early *attitude.* But in accordance with the nature of the medium he was using, he would not recall it

[24] Fritz Mauthner, *Wörterbuch der Philosophie* (München und Leipzig, 1910). Zweiter Band, p. 401.

[25] Martin Heidegger, "Was Ist Metaphysik?" (Bonn, 1929).

directly as a former personal experience now explicitly recollected. Rather, he would treat it indirectly, and somewhat "scientistically" (in terms of metaphysical "knowledge"). Similarly, the *temporal* priority of the childhood *attitude* would be expressed in terms of a *metaphysical* priority; for "Nothing," in its role as the "ground" of Being, could be called "prior" to Being.

Again, a terminology essentially metaphysical would also incline to interpret as purely metaphysical any kind of uneasiness stemming from the *social order*. We have called this motive the "hierarchical psychosis."[26] And, as we saw in the case of the Bossuet sermon, theological dogma could intensify such *Angst* by adding the fear of hell.

Then there is the fact that Death itself, as the privation of Life, is the Great Negative. While it is not itself an experience available to direct sensory knowledge and report, the *idea* of Death can lend solemnity and authority to other motives, or can provide an ideal seriousness that dwarfs other motives by comparison. Because of Death's nature as a *culmination*, there is a sense in which the feeling for the genius of the negative in general can "naturally" head in the idea of Death. And as a proper name can survive its owner, like a spirit-self eternal in the realm of essence, so the intensely linguistic feeling for the negative, that in one direction leads to the idea of Death as its completion, leads in another direction to the feeling for the undying identity of that other linguistic marvel, the *name* (whereat, recalling the Latin's notable doctrinal pun on *nomen* and *numen*, we find one as much beyond the sheer realm of "the senses" as the other).

However, though we treat language as a positive natural faculty which requires us always to explain its operations and effects naturalistically, there is a notable difference between our position and that of, say, an outright behaviorist. The discussion of language in terms of "conditioning" is purely behavioristic. It culminates in experiments that reveal how certain words can become associated with certain things or situations. While not wanting in the least to deny such laws of association (the "conditioned reflex"), we stress the further fact that, once associations have been established between words and extra-verbal situations, a new order of motivation arises through resources internal to words as such. And above all, we have suggested, there are the purely verbal (or "rational") incentives to "complete the circle" of language, following-through or rounding-out internal verbal relationships to the point where such sensorily non-existent things as "ideas" and "principles" press for complete universalization (whereat thou-shalt-not becomes I-will-not).

Thus, when confronting the verbal tactics of negative theology, we would always stress the purely linguistic elements operating here. At the same time, there is nothing in our position requiring us to deny the possibility that language, with its basic No, is grounded in a transcendent ground. As we observed in our *Rhetoric*, though one may *scientifically* distinguish simply between words and things, *philosophically* there must be not only the verbal and the non-verbal, but also the more-than-verbal, since "Reality" as a whole comprises not only the verbal and the non-verbal, but also the more-than-verbal.[27]

We can even at times see in negative theology hardly more than a mere psittacism of word-slinging, without thereby feeling obliged to conclude that

[26] *A Rhetoric of Motives*, p. 281.

[27] *Ibid.*, p. 289.

the motives of such dialectical exercising are merely verbal, natural, social. Linguistically, *God* can be nothing but a term. Some such term is required as a title of titles, when we are spinning out the resources of language in a to-the-end-of-the-line way until an over-all term is reached. And though such a term is, by its very nature as a generalization, almost devoid of content (as content is tested by terms for particular sensory experiences), we can understand how it may come also to sum up the realm of duties and admonitions (being essentially negative in the Decalogical way, a kind of Universalized Gerundive, the Ultimate Principle of the To-be-done, with the promise of rewards that, insofar as they can be withheld, are threats). We could note such purely linguistic resources to the end of time, and still not find in such inquiry a compelling reason to believe that they are "nothing but" purely linguistic resources. If language derives from the realm of a "more-than-language," and if the Realm of No is the special domain of language, then there would be a sense in which all having to do with No, and especially all Negative Theology, could be taken as a manifestation of this transcendent motive (which demands at least that it be named, since no man can think thoroughly without coming upon the need of some word for ultimate ground, and in its nature as a highly generalized idea it will necessarily involve us in "negative theology," however positive it may seem at first glance).

However, having granted as much to theology, we should go on to say that methodologically as students of language we proceed in the other direction. Often, the study of theology is particularly rewarding to the secular student of language, first because much of the best linguistic analysis in the past was approached in theological terms, and second because theology, as a design, almost inevitably drives one to that thoroughness of statement we take as the culminating attribute of the linguistic faculty. But where the theologian says "God," for secular ends we might rather say "over-all term for ground" or "over-all term for purpose." Where the theologian says "love," we might rather say "communication." Where the theologian speaks of "sin," we might ask how his terms serve as a rhetoric ideally preserving or modifying the social order. Etc.

In sum: Once you have a word-using animal, you can properly look for the linguistic motive as a possible strand of motivation in all its behavior, even in such *actions* as could be accounted for without this motive in the corresponding *motions* of a non-linguistic species. In this sense, just as the theologian would say that "God is ever present," we should say that in a language-using species "language is ever present." And "No" is the basis of language somewhat as Boehme grounded his positive-seeming "God" in a still remoter source he called "deity" (his "-ness" word, which he appropriately described as God's "un-ground"). So it would seem that, quite as the only way to say "No" systematically is to say "the godly" (as a word for the ultimate ground), so the only way to speak of "the godly" systematically is to say "No" (as with negative theology, or the negatives essential to Kant's categorical imperative). And in this sense, we can always find theological scruples interchangeable with the subtleties of language. (In materialistic philosophies, terms like *inevitability* or *historical necessity* replace *God* as the over-all name for ultimate motivational ground).

The simplest route to negative theology is to make negatives of all terms that designate positive availability to sensory perception (as *invisible, unknowable, boundless*). Such a description of *God* is also, necessarily, a statement about resources of language. And so with the next step, when we find that, insofar as the "infinitely inclusive" is the "all-inclusive," the "infinity" of "everything" is as negative as zero. Whereat we are involved in the purely linguistic paradox whereby words of greatest generality have the least empirical content. This, again, is a statement about negative theology, inasmuch as "God," the "most perfect being" (*ens perfectissimum* or *ens realissimum*) would be the most-inclusive term; hence the approach to him would be as the mystic approach to total negation or as the linguistic approach to total generality. Thus, just as the "ontological argument" for the existence of God proves itself out of itself, by saying that if there is being there must be perfect being, so our equivalent in linguistics would be our contention that *language by its very nature necessarily culminates in the Negative, hence negation is of the very essence of language.*

XVI. General Survey of Negatives

Since we are here dealing with words about words, sometimes we need a distinction between a word like *No* and a word like *negativity*, which are related to each other as are *sweet* and *sweetness*. One may never learn to use the *-ness* words (particularly in their more formal reaches, as with the ideas and principles that philosophers specialize in). In accordance with our "principle of completion" as regards language, we would incline to believe that an organism cannot learn to use language at all unless it possesses the genius of *-ness*. In No (as a command) there is implicit the invitation to discover Nothing (as a "reality"), Negativity (as a principle), Negativism (as an attitude), and Nihilism (as a doctrine).

We have seen how the ability to go from No to Negativity (or rather, the fact that the ability to use No intelligently, and not merely like an automaton, is grounded in the implicit ability to intuit the *no-ness* of No) makes for easy transformations whereby "positive" and "negative" change places. First, you can call things "negative" by sheer convention; as when a statistician, having divided a group into persons younger or older than a certain age, calls one of these sets positive and the other negative. Or a positivist will speak of negative electricity (without thereby assuming that it is any less positive than positive electricity is, so far as its availability to empirical operations and recording devices is concerned.) And many concepts of conflict, balance, sequence, and the like may be classed together if one term is treated as the negation of another.

Next, we noted positive terms that are implicitly negative, insofar as they had connotations of deterrence or admonition. We suggested that words for No might have arisen out of such expressions.

We thus soon encountered the "attitudinal negative." That is, though both "sweet" and "bitter" are positive sensations (in the sense that a positivist might call any physical sensation positive), if you think of "sweet" as pleasant and "bitter" as unpleasant, you might call the latter negative.

When you extend this principle into the realm of ideas, you get the various alignments that put malice, vengeance, hate, fear, doubt, etc. on the negative

side, with faith, hope, charity, etc. on the positive side. And once you have thus moved from the sensory realm to the moral realm, you encounter the kind of transformations we watched in Kant, with the motives of "the senses" in general being called negative. By now we have reversed the usage that would call all sensations and physically observable operations positive, in contrast with the realm of ideals, principles, "isms," and the like, which have no visible or tangible ("physicalist") existence.

(Ironically, though Kant's Ethics is so strongly on the side of Ideas, his own way of using the term *intuition* gave impetus to the positivist usage. For in his terminology, human "intuition" was narrowed to the realm of *sensation*, the "Aesthetic."[28] Earlier, it meant any immediate recognition that something is as it is. In Kant's usage, when you look at a house the sensations experienced through the retina of the eye are intuitions. In earlier usage, the term would also cover your intellectual awareness of the fact that, if the house is here, somebody must have built it, or it is not somewhere else, or it must be an appearance, etc. The word was often used to translate Aristotle's term *nous*, the faculty by which we recognize the first principles of a science, principles that might guide our sensory observations but could not themselves be sensorily observed.)

Behavioristic pre-negatives (such as an animal's positive ways of avoiding an unwanted thing) would lead into human attitudinal negatives (as with Mauthner's suggestion that the negative may have begun as a sign of physical repugnance). Where Mauthner stresses an original *expressiveness* in No, we stress its original *persuasiveness*.[29] His emphasis is aesthetic, ours is rhetorical. The two are not mutually exclusive, since persuasion is expressive. And both agree in beginning with No as an *act*-word rather than as a *scene*-word for "stating propositions" about what is and is not.

The moral equating of positive with thumbs-up attitudes and of negative with the thumbs-down set should also gain reenforcement from the contrasting behavior of the body under ideas of promise and ideas of threat, though new complications enter when, fear having turned to rage, the body that had drooped and sagged may suddenly be made assertive and erect by an internal flood of such hormones as stimulate pugnacity (adrenalin, for instance?). The negative of vengefulness here becomes the dubious but irrefutable "positive" of "moral indignation."

We have said that questions imply a feeling for the negative, since the "perfect question" is so phrased as to permit of a yes-no answer. And with Socrates in mind, we may also recall that the negative element in questions can be exploited ironically or even "negativistically," if the questioner chooses to be the bland adult counterpart of a vexatiously inquisitive child. Would you say no to this, that, and the other? You need but be persistent in your questions, piling one atop another, and stopping just short of the point where the person questioned is about to explode with anger, if only as a protection against the Heideggerian metaphysical *Angst* one experiences when the thought of ultimate questions makes one feel the underpinnings of one's beliefs melt away. Do we not here glimpse, in

[28] Immanuel Kant, *Critique of Pure Reason*, tr. by J. M. D. Meiklejohn (London, 1890), Part First, pp. 21ff.

[29] *Wörterbuch der Philosophie*, Zweiter Band, pp. 149-155.

the Socratic questioning, the particularly ardent feeling for the negative that animates all persons strongly moralistic, as Socrates was, and that makes them plague themselves at least as much as they plague others?

The journey from the command negative, through the attitudinal negative, to the out-and-out propositional negative (with, beyond it, the sheerly arbitrary negative used for convenience) is marked also by the zero-negative (including "infinity"), the privative negative (like blindness in an organism with eyes), and the minus-negative (which presumably owes its origin to ideas of financial debt and moral guilt).

The training of Laura Bridgman and Helen Keller well illustrates the negative of privation. Here we observe how the loss of senses that are normal to the human organism was matched by a corrective positive, the compensatory refinement of senses still functioning. Also, the published records of the educational methods employed corroborate our view of the negative's origins. The matter is not explicitly discussed, but in both cases the records show a strong use of the hortatory negative from the start, with propositional negatives emerging later.

Since positive quantities can negate negative quantities, or since "positive" *acts* can negate the guilt-negatives, we move thereby into the class of positive-seeming motives negatively infused. Here we considered the negative genius in penance, mortification, victimage, property ("mine" as a "keep off"), sexuality (in its role as a cult), neo-primitivism (at its best in the quasi-positives of Nietzschean nihilism). Here belong all ascetic regimens, all rites (in their stress upon propriety), all affirmations (atop misgivings), all "freedom" through knowledge of "necessity," all truth through study of error, all rewards that imply threats (insofar as the rewards can be withheld for failure to deliver), all things that, no matter how material they seem, are endowed with the moral judgments of the social order through which men are related to things (or you could say, all images that, insofar as they are infused by ideas, are infused by the Realm of No).[30] Similarly, psy-

[30] In our notion of an image infused by idea, we encounter a form that might be used to embarrass us. For if we began by distinguishing between image and idea on the basis that there is no No in imagery, and if we said that the realm of idea is infused with No, have we not thereby said that the realm of imagery is infused with No insofar as it is infused with idea? In which case, what happens to our original distinction between idea and image?

We here but encounter, in another way, the distinction between "image" as a sheer sensory perception and "image" in its nature as an aspect of language. It is the distinction that led to the two ratings for the term *imagination*, which in one sense meant the mere physical receiving of images as such, and in another sense meant the ability even to transcend the world of image and sensation entirely. (In between, would be the mere recombinations of sensory images that Coleridge called fancy. And memory would figure, as a name for the distinction between the perceiving of an image when the perceived thing is actually present, and the wholly or partly reminiscent imagining of an image voluntarily or in a dream when the imaged thing is not actually present.)

In saying that one cannot say no in imagery, we certainly did not mean that one cannot *imply* no. If, when a would-be thief is eyeing some valuable property that is not his, you pointedly show him a picture of a jail, you have pictorially implied, "Don't steal, or else . . ." But it is not the mere *physical* aspects of the image that make such implication possible. It is the *idea* of a jail that implies the negative. Further, the negative can but be implied, in imagery, whereas it can be stated directly through the negative command, with its *clear verbal sign* for the idea of no.

Images, in their role as verbal counters, are on the side of idea, hence are infused with the order and the disorder of ideas (being above all capable of great transformation, and even obliteration, through the powers of negativity). In brief, this is their bond with the realm of *action*. In their reference to physical sensation as such, they are "primitive-positive"—and this aspect of their nature connects them with the no-less realm of sheer motion, where everything can be only what it is.

Insofar as reduction to sheer motion is not possible to a creature endowed with the motives of verbal action, imagery will most likely indi-

chogenic illnesses would be infused with the "Decalogical negative" insofar as they derive from repressions, inhibitions, self-punishments, and other judgments pronounced against the body by the mind it houses. The clearly theological negative in struggles with "the senses" becomes secularized in men's struggles with "nature," "environment," calamity, etc. (an edification arising from fire, famine, pestilence, and slaughter, said to be sent by God's grace as a cosmic means of saying nay to tribes when they have grown morally so blunted that they cannot understand admonitions less radical). Thus, in a minor way, there was the negative in the love that goes with the kind of misery that loves company, as with the "earthquake love" said to have prevailed for some days after the great quake and tidal wave in San Francisco.

But that brings us to a further distinction, still harder to maintain: There are positives in which the negative is necessarily implied, even though we would deny or overlook its presence. And there are positive or neutral aspects of language that imply a feeling for the negative, though the person who exemplifies this feeling may not think of the matter as having anything to do with either positives or negatives.

"Earthquake love" would be of the first sort. The calamity having broken the established structure of routines (with the many keep-off's indigenous to it) a new sociality could flare up. It was doubtless felt as completely positive; and it should have been, since it was a spontaneous communal "love." But, willy-nilly, it owed its spirit to two orders of negation: The negating of the calamity and the negating of the rigidities that had arisen in the established order.

The other kind of negative is more "positive" (if we may coin a word!) in this sense: Language, considered in itself, is a wholly "positive" phenomenon, even in the most strictly *positivistic* usage of the term. Words, as words, are *positively* what they are. If Mr. Xavier says, "I am Napoleon and none other," he is positively saying just that.

But since we also contend that the genius of language resides in the genius of the negative, here is the point at which we must bring together these two apparently conflicting strands of motivation. We do so thus:

A man may feel his "earthquake love" as purely positive; he may even *deny* our assertion that it is negatively infused; but to do so, he must have a feeling for positive and negative as such. He may not know that he is "negating" a situation itself partly non-linguistic or non-symbolical; but in order to use language at all, he must have a *spontaneous feeling* for the negative.

Why? And in this linguist's variant of the ontological argument to prove that the "perfection" of the negative is implicit in the very nature of language, we would answer, first of all: Because man must spontaneously recognize that his *word* for a thing is *not* that thing. And we would now proceed to sum up that third order of the negative, where the feeling for the negative is implied in the ability to use correctly certain resources that are *purely linguistic* though no negative as such figures in their expression. Thus, in general we might say: To use language properly, you must know how to *discount* language. (That is: You must know when something is

cate some kind of *passion* (ranging anywhere from the intense passion of great poetic drama to the eager *passiveness* often characteristic of contemporary lyric sensibility, that receives sensations like a dry sponge being soaked with water until it becomes so heavy that it drips).

not quite what language, taken literally, states it to be.)

Irony is the most obvious specific example of the implied feeling for the negative. If one says, "What a beautiful day!" when the day is obviously wretched, the remark makes sense because we know it to be ironic, in flatly negating the real state of affairs.

We have already noted that the appreciation of surprise, as a formal device, implies a feeling for the negative (since the reader is led to expect one outcome, and a *different* outcome is felt as its *negation*). The feeling for the negative, in this sense, is also implicit in the comic enjoyment of incongruity, as the comic art embodies the thou-shalt-not's of social proprieties by devices that disrupt them. We thus "glimpse the missing link" between man as the rational animal and man as the laughing animal (hyena excepted), since laughter is seen to be one with the "reason" of "conscience" and the sheer nay-saying or no-understanding of verbalization.

Something "prior" to a positive will be implicitly negative. Consider, for instance, that ingenious German prefix, *ur*. *Mensch* is "man"; *Urmensch* is "prehistoric man," the kind of man that now is not. *Grund* is "ground, source, cause." *Urgrund* is "the original, primal cause." And we saw Boehme calling it the *Ungrund*. (Accordingly, when we use an expression like "behavioristic pre-language," we are by the same token talking about something that is *not* language).

We should conclude this chapter by noting how one quite positive aspect of language, its progressive enrichment by metaphor, relies greatly on the "feeling for no." For we could not properly use a metaphor unless, as with the closely related trope, irony, we spontaneously knew that things are *not* as we literally say they are. So, on the assumption that we have, "in principle," reviewed all the cases of implied negativity, we would move ahead and end this chapter by briefly surveying the ways of metaphor.

First, we should recall the respects in which metaphor could be described as "linguistic poverty." When using the same word for the *head* of a bed, the *head* of a nation, the *head* of a man, and the *head* of a pimple, we are, in a sense, being quite limited. When you add the atrociously mixed metaphors that necessarily arise from the use of verbs, you find, as often, that the quick enrichment of language through poverty leads even to barbarism. What does a head draw away from, for instance? Well, if it is the head of an embodiment it can draw away from the praises for its weighings-out. We mean: The head of a corporation can deduct allowances for his expenditures.

One uses metaphor without madness insofar as one spontaneously knows that the *literal* implication of the figure is *not* true. Hearing an expression like "the hammer of his diction," we never for a moment think that a literal hammer is involved. We language-users are too essentially "negative-minded" for that. We spontaneously know that *this* "hammer" is *not* a hammer.

True, there are complications here. Thus, if we find that, over a long stretch of time, a given person's metaphors all seem to be pointing in the same direction, we can legitimately suspect that there is a compulsion within the freedom. Hence, despite the *freedom* of the rational discount, there may be sheer *necessity* in the trend of the images as such. Insofar as terms, metaphors, "models," fictions generally, are positive, they may compel us despite our genius for the negative; that is, we may not

"discount" them enough, not fully recognizing how imaginally positive they are.

We should also note, among the ways whereby metaphor (transference, "carry-over") can occur: there is its arising through sheer error. Particularly, we have in mind shifts between genus and species (the kind of metaphor sometimes differentiated as synecdoche). We see these operating when children are first learning to speak. Thus, recall the many anecdotes about the child who, taught to call *one particular person* "Papa," embarrasses the mother and amuses the fellow-travelers in a railway car by delightedly shouting "Papa!" when a strange man goes by. Particularly, as regards words for relationship, there is a spontaneous shifting between specific and generic usage. Similarly, unique designations, such as *Caesar*, can come to have purely relational or functional meanings (as with *Kaiser* and *Czar*).

Thus, metaphor can creep up on us, too, sometimes to very good effect. We need merely remind ourselves that, in its essence, it implies such feeling for the "discount" as could not completely be, unless it were logically reducible to the yes-no distinction.

XVII. Positive Aspects of Language

In one sense, all language is positive, in the most positivistic sense of the term. For the structure of each sentence is positively what it is, even though the sentence itself might be nonsense or a lie.

Within such positiveness, there are ways of introducing positive-negative distinctions. For instance, we have pointed out that a generalized term like *act* is a *question*, when set against specific terms like *eat*, *run*, *fight*, which are like answers to that implied question: "Was the act this, or that, or the other?"

But even a specific verb becomes in effect a question, insofar as there is something problematical about the way of carrying-out the act it designates. Q: "What did he do (that is: What was his act)?" A: "He won." Q: "But *how* did he win (that is: He won by *doing what*)?" And Q might add: "In what order?" That is, in effect: "Did he do this, that, or the other first? Answer yes or no on each count," etc.; "Did he do such-and-such second?" etc. But by asking questions *in general*, one can somewhat conceal the yes-no design implicit in them. Or, if you will: Once the yes-no design becomes subtilized by an intermediate realm of maybe, questions can be phrased in the spirit of this intermediate realm, with the result that we conceal the logic of their ultimate design: the yes-no, true-false, right-wrong kind of terms or propositions that are "contradictory" since they confront each other as negations of each other.

However devoid of positive content such words as *act* and *scene* may be (when contrasted with words that specify particular acts or give the details of particular scenes), one can work out an algebra concerned with positive relations between such terms. Thus, by a "scene-act ratio" we designate a substantial relationship between scene and act whereby some ingredient of the scene is analogically present in the act; hence, with regard to this ingredient, the act can be called a derivative or function of the scene. The thought suggests that, however negative-minded the problematical *x* of Arabian algebra may be, as the sign of the unknown quantity, and whatever may be its hidden cultural bonds with the prohibitions that Mohammedanism placed upon imagery in art (prohibitions which led to subterfuges whereby imagery in disguise was smuggled into the algebra-like "arabesque" traceries), out of this negation-

mindedness intrinsic to the symbol there arises a realm of positives intrinsic to the medium as such.

It is not our province in this article to discuss the positive aspects of language. But we might consider them at least "in principle," lest our stress upon the ubiquity of linguistic negativity leave the reader with the impression that we would reduce language to "nothing but" the negative. In the first place, even the relations among a batch of negatives would be positively what they were. Similarly, our intuiting of them would be positive. And by the same token, all tactics and developments of language are to be studied and enjoyed in their positive nature.

Once language is developed to any extent, all sorts of evolutions are possible that need not or can not be referred to the negative. Out of interrogative pronouns, for instance, can come relative pronouns (as with the step from "Who is here?" to "The man who is here . . ."). Or demonstratives can weaken into articles (as with the many forms that Latin *ille* took, in becoming *il, elle, la, lo, les, las,* etc. of the modern Romance languages). Verbs can readily become prepositions, as with a word like *during*. In popular speech, an interesting transformation of that sort is to be seen in an expression like, "He'll be twenty-one come next Thursday," where "come" has about the same grammatical force as though one had said, "He'll be twenty-one by next Thursday," though the sense is slightly different.

But let us round out our positives "in principle," by a theory of definition. Whereas we shall find the genius of the negative present as a necessary motive, our main concern will be with the positive element in definition.

XVIII. Dramatistic Theory of Definition

Here are three major ways in which a language helps us to make our meaning precise:

(1) By order. (Even in a language that allows for much freedom of word-order, the fact remains that, once a sentence is formed, it is necessarily a series of words released in a certain order.)

(2) By differentiation of grammatical function.

(3) By growth of vocabulary, either through new words or through the metaphorical extension of old words.

All three ways, even the *latitudinarian* way of metaphorical (or analogical) extension, are in the direction of definiteness. Whereat we would liken a sentence to a series of successive siftings-down. It narrows its meaning in much the same way as the address on an envelope locates one person among millions. For instance, consider a sentence such as: "This good man runs very swiftly."

In the first three words (partly defined by a conventional word-order that abides by our established expectations), we have narrowed down the substantive *man* by a demonstrative and an adjective. Logically (as distinguished from the actual word order) we "began" with a noun that applies to everyman; we "next" narrowed it with an adjective that applies to some men; "then" we further narrowed it by the demonstrative for selecting one man.

Perhaps we should add a further distinction, in line with Hegel on "thisness." Any actual sensory thing is a "this" *uniquely*. But the word *this* is a *universal*.[31] Whereas *man* and *good* can properly be applied only to *some* things,

[31] G. W. F. Hegel, *The Phenomenology of Mind*, tr. by J. B. Baillie (London and New York, 1910), Vol. I, pp. 90-103.

this can be applied to anything and everything (except insofar as a distinction between *this* and *that* is involved). So there is a sense in which you could say that *this* is the most general term of the three, with the other two progressively narrowing its reference. *Good* and *man* here function like grammatical inflections of the demonstrative: *man* indicates that *this* is masculine in gender, and *good* indicates that it is honorific.

Insofar as the first three words of our illustrative sentence make a cluster of terms mutually modifying one another, in their totality they designate their subject by a process of sifting-down. The same reasoning applies to the predicate. *Runs* is progressively narrowed by *swiftly* and *very*. Then, taking the first three words as part of one system and the second three as part of another system, we note how these two systems mutually narrow each other. That is, we could say that the "man" system "belongs to" the "run" system (*man* being in effect a medium through which the "pure" act of running is made to exist in time). Or we could say that *runs* belongs to *man* much as though it were a participle, as in *running man*.

Such would be, in sum, the Dramatistic view of definition. It would be our version of the classic formula: *per genus et differentiam*.

In the ideal conditions for making a statement, we begin with enough resources to choose from. And then we narrow down our meaning by selections from among these resources. The selections are related to one another by an *order;* and each selection is to the others as if this one selection were the widest field and each of the others contributed to the narrowing of that field.

Insofar as the field of available terms was not wide enough to begin with, it must be extended by new terms or by the metaphorical extension of old terms. And insofar as the new terms designate not empirical objects and physical operations but principles, ideas, and the like, even new terms will be clarified with the help of metaphorical extensions from the previous terminology. Such metaphorical extension is, from one point of view, but the principle of latitude, needed before we can have sufficient range to choose from; or from another point of view, it has itself begun the work of specification done by any term, even a universal "this."

In one notable respect, the narrowing is "circular." For instance, when describing how "This good man runs very swiftly" filters down to its meaning, we might begin with *very*. *Very* is then the widest field covered by these terms. It might go with an endless number of adjectives or adverbs. As soon as we say "swiftly," we have cut its field greatly. But we might have to do with very swift riding, walking, flying, thinking, growing, raining, dying, etc. As soon as we add *runs*, we have eliminated that range of possibilities—but we next must select from among the many kinds of things that can run, etc. Start with *man*, and our series of progressive narrowings takes another course.

In actual practice, however, even with a language like Latin, with its wide range of word-orders that will be intelligible and "seem natural," the form or order that the sentence actually takes will determine the sequence in which the successive narrowings-down will be presented by speaker or writer and thus experienced by auditor or reader.

All told, a sentence proceeds by establishing an order by which the domain of terministic coverage is successively narrowed. The order of such narrowings

might have been different, so far as the sheer logic of the case is concerned. But in any case, even cases where the principle of circularity holds, some order must be chosen and followed, even if but arbitrarily. Once an order is chosen, *through* it, in its "temporizing," we can readily move beyond it, to the fixing of an *essence* (the *meaning* that the sentence *adds up to,* or rather, *narrows down to*).

However, we decidedly do not want to suggest that, as regards definition in the large, "order" is always thus a somewhat arbitrary matter. In logic, as well as in rhetoric and poetic, there are *proprieties of unfolding,* despite circularity among one's terms, or despite the ways whereby a work finally *adds up to* (or is *reducible to!*) certain over-all or underlying equations. True, an experienced author writes his introduction last. So, in a sense, he begins where he ended. (And, had he thus begun, he would have ended somewhere else, unless he is a marvel either of steadfastness or of stodginess—we'll let the reader decide on the probabilities here.) But, once the die is cast, from then on a succession *of some sort* is *unavoidable;* and the farther one proceeds, the more inexorably a succession *of one sort* becomes *inevitable,* or *should* become so.

But to show how terms and order can so work together that even terms on their face *inaccurate* can function as wholly *definite* or *defining,* let us consider this hypothetical case:

You would have a picture placed appropriately on a wall. A friend is aiding you to this end. He holds the picture, while you stand back, giving directions. You say: "A little higher . . . no, that was too much . . . now a bit to the right . . . now down just a tiny bit more . . . now revolve the whole thing slightly . . . no, I meant: revolve it in the other direction . . ." etc.

Here is a hopelessly vague set of directions. Your friend might have asked, "What do you mean, 'a little higher'?" etc. He might have challenged you at each stage of the way to define your terms, as one might hold you up (in our hypothetical sentence about "this good man") by demanding definitions for *this, good,* and *man.* But he knows, as you know, that certain definings here can be got through sheer *order.* He knows that even if he does swing out of line a bit (as the first term in a sentence is way out of line), nevertheless the next step will help to narrow things down—and so on.

The important thing to note, for our purposes, is: However vague any given direction might have seemed when you examined it *in isolation* as a term, it may function quite specifically if it appears in *precisely that ORDER of terms.*

Thus, out of even *arbitrary* first choices, there may emerge *necessary* orders of expression. And once you add the concept of order to your notions of definition, you discover that even the "vaguest" of terms can serve quite adequately to *define,* if their "order of appearance" is proper to the situation.

Of course, there are two kinds of situation here. There are the *purely* linguistic situations, as regards for instance the kind of order needed for making an intelligible remark in English, which must rely greatly upon word-order because it has been able to shed the many inflections that give Latin its great latitude in this respect. And there are the pragmatic norms of order (grounded in what Malinowski calls "context of situ-

ation")[32] whereby, however "vague" a word might seem when approached in the absolute, it is *perfectly* clear as used in a particular situation. (What could be vaguer, for instance, than an expression such as "Do this"? And the more you tried to define it in the absolute, the more difficult your task might be. Yet if you say it when doing exactly what someone is asking about, think how perfect an indicator the words are.)

However great a feeling for propriety (and thus for the admonitory negative) may be involved in the building of an order, order as such is wholly positive. That is, (as regards the directions for hanging the picture) the various directions, each vague in itself, acquired their collective precision by being given *in exactly that order and no other.* And order, in this sense, applies even more compellingly to "imaginative" literature, where the terms may not be strictly defined as individual counters, but where the particular kind of unfolding that results from this one particular arrangement allows us to experience a mood not otherwise definable.

Dramatistically, we might think of key terms as *Characters,* like the characters in a fiction. Characters do not mutually exclude one another, no matter how clear they may become for us, as we watch their words and acts and situations and relationships unfold in accordance with the order of the author's exposition.

Or, Characters are like empires, which have strong centers of jurisdiction that become vague at the outer edges. You know well enough when you are at the center of one jurisdictional system rather than another. But the outer areas may overlap upon the outer areas of other jurisdictional systems. Or, to change the analogy, words are like planets, each with its particular gravitational pull. The gravitational pull weakens, the farther away from the centre a body is—and it may move so far away that it falls within the gravitational pull of some other planet.

Since Characters do not flatly exclude one another (as a proneness to "Over-Negation" may prompt the fiends of definition to require), a new Character can come to set up an area of jurisdiction within the realm once occupied solely by another ruler. Thus, there was Don Quixote. Then, later, there was Emma Bovary. Before the arrival of Emma Bovary, Don Quixote covered an area of personal motives that largely included Emma Bovary's. After Emma Bovary arrived, Don Quixote had to move over. Or many nineteenth-century Characters carved for themselves small areas of jurisdiction within the general empire covered by Hamlet. We believe that all terms for the "ideas" used by philosophers, historians, psychologists, moralists, and the like are Characters in this sense.

In certain contexts, two such Characters may confront each other as bluntly as yes and no, thus "negating" one another. But they can do so only insofar as they share some field in common, thus overlapping in a Realm of Maybe.

True, we have subscribed to the principle of "perfection" as an important ingredient in any linguistic motivation. (Its presence in language, as we have said, corresponds to the ubiquity of "God" in theological views of motivation generally.) And the perfect paradigm of definition by an orderly process of narrowing-down is a succession of dichotomies, the splitting of a field into halves, of those halves into quar-

[32] Bronislaw Malinowski, "The Problem of Meaning in Primitive Languages," in C. K. Ogden and I. A. Richards, *The Meaning of Meaning* (London & New York, 1938), 5th ed., Supplement I, pp. 296 ff.

ters, etc. And however positive such order is, we can glimpse the functioning of the negative here, when we think of a systematic attempt to locate a lost object with minimum chances of wasted effort. Instead of searching the entire area at random, we search half of it thoroughly. If the object is *not* found there, we search half of the half we have *not* searched, etc. Each area searched is defined with reference to what we will *not* search, unless the object is *not* found in the area we are searching.

So, all told, definition is got by the use of terms which are like Characters each having a centre of authority but with areas of jurisdiction that it variously shares with other terms or Characters. By appearing in a certain *order,* the terms can contribute *functionally* to a definiteness that they do not possess *individually*. Such order is positive, but it is guided by a feeling for the negative. And though the terms, as Characters, are positive, their adaptation in fixed orders again implies their responsiveness to the genius of negativity.

"Accentuate the positive," the jazz-singer exhorts us, obviously trying to undo the nay-saying he spontaneously feels, in suffering the indignities that threaten his songfulness even while they give him a subject for his song.

By all means, accentuate the positive.

But for the limits of this one article we would not forget explicitly, as man probably never forgets implicitly, to accentuate the negative, with its genius pervading every language-infested positive.

The Negative. Perhaps the one great motivational principle that man, in his role as the language-using animal, has added to nature.

COMMENTARIES

OPPOSITES

Then let us consider this question, not in relation to man only, but in relation to . . . everything of which there is generation, and the proof will be easier. Are not all things which have opposites generated out of their opposites? I mean such things as good and evil, just and unjust—and there are innumerable other opposites which are generated out of opposites. And I want to show that this holds universally of all opposites; I mean to say, for example, that anything which becomes greater must become greater after being less.

True.

And that which becomes less must have been once greater and then become less.

Yes.

And the weaker is generated from the stronger, and the swifter from the slower.

Very true.

. . . . . .

And in this universal opposition of all things, are there not also two intermediate processes which are ever going on, from one to the other, and back again; where there is a greater and a less there is also an intermediate process of increase and diminution, and that which grows is said to wax, and that which decays to wane?

And there are many other processes, such as division and composition, cooling and heating, which equally involve a passage into and out of one another. And this holds of all opposites, even though not always expressed in words—they are generated out of one another, and there is a passing or process from one to the other of them?—Plato, *Phaedo.* Translated by B. Jowett.

THE FORUM

FREEDOM AND SECURITY

To thoughtful Americans the ruling question of the day must surely be, What degree of freedom is consistent with national security? Some men among us—and they are in high places—seem to believe that the dangers of the present moment require a curtailment of the liberties of speech which Americans have enjoyed for generations. Does not their error lie in the assumption that a society in which speech is suppressed is stronger than one in which speech is free? Is not a republic in which men feel no inhibition of responsible expression likely in the long run to be stronger than a tyranny? The argument for free speech rests on ground more relevant to the present crisis than a quasi-sentimental affection for the good society. For if it be true, as Americans have heard, that they must be productive in order to be free, is it not equally true that they must be free in order to be productive? In short, is not freedom an aid, if not a prerequisite, to survival?

Whatever judgment one may render concerning the relative strength of tyrannnies and free republics, one must surely conclude that in a competition for the successful management of a tyranny, the American people are hopelessly handicapped. They can never beat the Kremlin at the Kremlin game: their experiences are too limited, their prejudices too strong, their sensibilities too highly developed. Would not Americans be wiser therefore to capitalize to the utmost the rewards of freedom: the sense of identity common to men who participate in a shared decision: the general gain in knowledge and experience which comes from exchange of ideas and information: the confidence developed in a society where men are proud to say, as our fathers did when they heard dissent, "Well, after all, this is a free country."

One of the dangers in the suppression or discouragement of discussion derives from the discomforting fact that wisdom and courage are not always found together. The wise dissents of timid men may be lost in a society where only the courageous—or the foolhardy—dare express unpopular ideas; the loudly spoken opinions of the members of a temporary majority may receive more credit than they deserve in a nation where the cost of speaking one's mind becomes a luxury that some men believe they cannot afford. It is all very well to say that wise men should be courageous, that they should forego the apparent safety of silence, that they should hazard the perils of unpopular utterance. While some men will speak, others will not; and to the extent that freedom of speech is discouraged, our country is the loser in ideas, in information, in strength of spirit, in the opportunity to consider all possible courses of action before making fateful decisions, and in the practice of problem-solving that marks a truly free and responsible republic.

The freedom to speak is not less important than the freedom to hear. How can the people judge if they are permitted to hear only group-think? How can the majority opinion be disciplined and cleansed of possible errors if it is not exercised in competition with minority opinions freely expressed?

Doubtless the current distrust of freedom arises from a suspicion that the people are not competent to understand questions of policy. When will they become wiser? Will it be after a period in which they have ceased to hear any but "safe" opinions expressed? Will it be after they have lost the ability to judge men and arguments engaged in speeches?

And if the whole people cannot be trusted to hear free discussions, who can be trusted to decide questions for them? Will it be leaders who have not themselves tested reason and judgment in the crucible of debate? The wisdom of Lincoln was never better exemplified than in the aphorism attributed to him: "You can fool all the people some of the time, and some of the people all the time, but you can't fool all the people all the time." The Lincolnian article of faith may be linked with the Aristotelian judgment: ". . . things that are true and things that are just have a natural tendency to prevail over their opposites." For if the Aristotelian dictum be sound, is it not because the citizens of a free republic who are the judges of men and of arguments are generally wise enough in the long run to distinguish good from evil?

B. A.

THE ETHICS OF FREE SPEECH

At its meeting in Chicago on December 28, 1951, the Executive Council of the Speech Association of America, taking notice of the rising danger to the traditional American freedoms of speech, appointed a committee to draw up a Statement of Principles and Code of Ethics of Freedom of Speech. The Committee deliberated during the year 1952. On December 28, 1952, the Committee presented the following resolutions to the Executive Council of the Speech Association of America at its convention in Cincinnati. The resolutions were held for study by the Executive Council and passed unanimously by the Executive Council on December 30, 1952, with the recommendation that they be presented to the general business meeting of the Association. They were presented to the general business meeting of the Speech Association of America on December 31, 1952, and approved unanimously. They have now been approved for release by the immediate Past President and by the President of the Speech Association of America:

Be it herewith resolved:

I. That we reaffirm our belief in the free platform and in the free exchange of ideas;

II. That we condemn the increasing pressures which tend to intimidate free expression of convictions;

III. That we condemn loose charges of guilt by association, allegations of guilt without proof, the use of committees to suggest guilt without proper trial, and the reversal of the American tradition of the burden of proof wherein a person accused is presumed innocent until proved guilty;

IV. That we reaffirm our belief in the processes of free debate and discussion and our belief that the United States of America stands in present danger from the suppression of free speech rather than from the full use of all institutions which bring information and honest belief to the public forum.

NEW BOOKS IN REVIEW

EARNEST BRANDENBURG, *Editor*

RECENT LITERATURE IN DISCUSSION

J. Jeffery Auer

"One chief tragedy in today's world," writes Harry Overstreet, "is our widespread inability to communicate. Not only is the Iron Curtain lowered between nations; it is also daily and hourly lowered between individuals and groups."[1] The area of discussion, conference, and group methods is one point of attack on the problem of improving communication. Thirty years ago the *Readers Guide to Periodical Literature* indexed but two articles in this area; today more than that appear in a week. This review is an attempt to indicate some of the more significant contributions of the past five years. Ideally, the precepts of a discipline are first developed in experimental *research*, then tested in practical *applications*, finally codified in *textbooks*. Although such a clear progression has not always been followed in the area of discussion, it provides a pattern for purposes of review.

Research

Three recent articles summarize experimental work.[2] Although much of the research reported to date is instructive, it is inadequate both in amount and, often, in quality.[3] The comparative newness of the area may account for both inadequacies, but we have a right in any research to expect controlled experimentation, carefully defined terminology, and honest recognition of limitations; these elementary virtues have not always been in evidence in discussion research. Some of the newer work done by group dynamics researchers, particularly at the summer sessions of the National Training Laboratory in Group Development, shows greater promise for sound insight into specific problems of group behavior elements in social communication and group productivity, and in resistance to change.[4]

Among students of speech some significant graduate-level research in discussion is now under way. There is, however, still little effort to create a central clearing house of information so that

Mr. Auer (Ph.D., Wisconsin, 1947) is Professor of Speech and Chairman of the Department of Speech and Drama at the University of Virginia.

[1] H. A. Overstreet, *The Great Enterprise* (New York: W. W. Norton and Co., 1952), p. 28.

[2] Milton Dickens and Marguerite Heffernan, "Experimental Research in Group Discussion," *QJS*, XXXV (1949), 23-29; William S. Howell and Winston L. Brembeck, "Experimental Studies in Debate, Discussion, and General Public Speaking," *Bulletin of the National Association of Secondary-School Principals*, XXXVI, No. 187 (1952), 175-192; John W. Keltner, "Trends in Discussion Research," *Adult Education Bulletin*, XIII (1949), 91-95. These summaries report little of the extensive research being done in the University of Michigan Research Center for Group Dynamics, the National Training Laboratory in Group Development, or the Human Resources Research Institute at Maxwell Air Force Base, since few formal publications have yet resulted.

[3] Robert Gray Gunderson, "Group Dynamics —Hope or Hoax?" *QJS*, XXXVI (1950), 34-38. Also see Herbert C. Kelman, "Group Dynamics —Neither Hope Nor Hoax," *Ibid.*, 371-377.

[4] An observation based upon examination of unpublished materials lent to the writer by Leland P. Bradford.

researchers in speech, psychology, sociology, and political science are kept aware of each other's progress.[5]

In a special category are several recent publications which present, in case-study form, reports of research-training-action enterprises.[6] As examples of applied research in action programs they are especially informative for academic teachers of discussion.

Applications

A great deal of recent discussion literature consists of handbooks and discussion guides, especially prepared for political action organizations such as the League of Women Voters, the Farm Bureau, and for adult education programs such as the "Great Books" discussion groups or university extension courses. Most of it falls into the "how to do it" category, popular in style and simple in concept, but usually highly practical. Some of these handbooks are especially recommended for use with adult groups,[7] and the publications of the Junior Town Meeting League constitute the best available material for use with high school students.[8]

Many of the discussion guides, or outlines for discussion of specific topics, reflect the biases or special interests of their issuing organizations. An outstanding exception is *Armed Forces Talk*,[9] successor to the war-time *Army Talk*. Each issue contains resource material, a discussion outline, and "discussion pointers," on a specific topic, such as "The ABC's of Democracy," "Atomic Energy for Peace," "India—Oriental 'Third Force'?"

Thanks to the Fund for Adult Education of the Ford Foundation, a monthly journal, *Adult Leadership*,[10] is now devoted exclusively to practical problems in discussion and group methods. Each issue includes special articles ("Conferences Need Planning, Too," "What Is Leadership?" "Chairing America's Town Meeting"), a "tool kit" of special resource materials, and a "problem clinic." In its first seven issues the content of the journal has steadily improved until it might now be labelled an essential tool for both lay and academic users of the discussion method.

Textbooks

Ten years ago speech texts devoted to discussion were novelties; today a wide

[5] Frederick W. Haberman, ed., "A Bibliography of Rhetoric and Public Address for the Year 1951," *Speech Monographs*, XIX (1952), 79-102, reports some discussion research from other academic areas. See also Winston L. Brembeck and Teddy J. McLaughlin, *A Classified Bibliography of Group Discussion* (Madison, Wisconsin: privately published, 1948).

[6] Hurley H. Doddy, *Informal Groups and the Community* (New York: Bureau of Publications, Teachers College, Columbia U., 1952); David H. Jenkins and Ronald Lippitt, *Interpersonal Perceptions of Teachers, Students, and Parents: An Action-Research Project for the In-Service Training of Teachers* (Washington, D. C., Division of Adult Education Service, National Education Association, 1951); Ronald Lippitt, *Training in Community Relations: A Research Exploration Toward New Group Skills* (New York: Harper & Brothers, 1949). Outstanding in this case-study type of reporting on discussion and group processes is Stuart Chase, *Roads to Agreement* (New York: Harper & Brothers, 1951).

[7] Paul Bergevin and Dwight Morris, *Group Processes for Adult Education* (Bloomington, Indiana: Community Services in Adult Education, 1951); Edgar Dale and Seth Spaulding, eds., *How to Have a Successful Conference* (Columbus, Ohio: Bureau of Educational Research, Ohio State University, 1950); Julius Schreiber, ed., *It Pays to Talk It Over* (Washington, D. C.: National Institute of Social Relations, Inc., 1947).

[8] *Make Youth Discussion Conscious!* (Columbus, Ohio: Junior Town Meeting League, 1948), *Teaching Controversial Issues* (1948), *Learning Through Group Discussion* (1949), *Using Current Materials* (1950), *Developing Discussion in School and Community* (1951), *Youth Discussion: Formats and Techniques* (1953).

[9] Published weekly by the Office of Armed Forces Information and Education, Department of Defense, for use in military orientation programs, but available upon subscription from the U. S. Government Printing Office, Washington 25, D. C.

[10] Published by Adult Education Association, 743 N. Wabash, Chicago 11, Ill.

range is available to the classroom teacher. The controversy over "discussion *or* debate" is apparently dead, and two recent texts include both forms of communication.[11]

Most recently published volumes, however, deal with discussion alone: some have outstanding treatments of the theoretical basis of discussion,[12] others stress the dynamics of group behavior,[13] or apply some of the concepts of general semantics;[14] still others place their emphasis upon the role of the leader.[15]

In addition to formal textbooks, a number of more "popular" volumes, designed for the lay reader but often useful as primary or supplementary textual material, have appeared in recent years. Some of the better ones are concerned with specialized discussion techniques: conferences,[16] committees,[17] or informal groups.[18] Others are broader in aim and address themselves to group leaders in general.[19] In the same category are two other recent volumes, each with a special emphasis: the role of discussion in democracy,[20] and the application of group dynamics concepts.[21] Finally, there are several books for those interested especially in discussion methods as applied in industrial labor relations, conciliation procedures, and production conferences.[22]

Also a recent phenomenon in discussion literature is the increased attention given to group techniques by writers in the field of education. In most cases discussion is allotted several chapters, and considered both as a matter of educational philosophy and as a set of specific techniques;[23] in one instance an entire textbook in a specialized area is based on the group method.[24]

For the academic teacher of discussion there are special resources on pedagogy, in addition to the now frequent articles appearing in the *Quarterly Journal of Speech*, and the *Speech Teacher*. Three recent books on teaching methods in speech include at least brief sections on

[11] A. Craig Baird, *Argumentation, Discussion, and Debate* (New York: McGraw-Hill Book Co., 1950); Henry Lee Ewbank and J. Jeffery Auer, *Discussion and Debate* (New York: Appleton-Century-Crofts, Inc., 1951).

[12] James H. McBurney and Kenneth G. Hance, *Discussion in Human Affairs* (New York: Harper & Brothers, 1950).

[13] Franklyn S. Haiman, *Group Leadership and Democratic Action* (Boston: Houghton Mifflin Co., 1951).

[14] Irving J. Lee, *How to Talk With People* (New York: Harper & Brothers, 1952).

[15] William E. Utterback, *Group Thinking and Conference Leadership* (New York: Rinehart & Co., 1950); Russell H. Wagner and Carroll C. Arnold, *Handbook of Group Discussion* (Boston: Houghton Mifflin Co., 1950).

[16] Thomas Fansler, *Creative Power Through Discussion* (New York: Harper & Brothers, 1950); M. F. Stigers, *Making Conference Programs Work* (New York: McGraw-Hill Book Co., Inc., 1949); Frank Walser, *The Art of Conference* (New York: Harper & Brothers, 1948).

[17] Clarence King, *Your Committee in Community Action* (New York: Harper & Brothers, 1952); Roy Sorenson, *The Art of Board Membership* (New York: Association Press, 1950).

[18] Gordon L. Lippitt and Warren H. Schmidt, *My Group and I* (Washington: Educator's Washington Dispatch, 1952); William E. Utterback, *Decision Through Discussion* (New York: Rinehart & Co., 1950).

[19] J. Jeffery Auer and Henry Lee Ewbank, *Handbook for Discussion Leaders* (New York: Harper & Brothers, 1947); Ann Curphey Brown and Sally Brown Geis, *Handbook for Group Leaders* (New York: Woman's Press, 1952).

[20] Bruno Lasker, *Democracy Through Discussion* (New York: H. W. Wilson Co., 1950).

[21] Bert and Frances Strauss, *New Ways to Better Meetings* (New York: Viking Press, 1951).

[22] Henry M. Busch, *Conference Methods in Industry* (New York: Harper & Brothers, 1949); Edward Peters, *Conciliation in Action* (New London, Connecticut: National Foreman's Institute, 1952).

[23] Paul L. Essert, *Creative Leadership of Adult Education* (New York: Prentice-Hall, Inc., 1951); Lindley J. Stiles and Mattie F. Dorsey, *Democratic Teaching in Secondary Schools* (Chicago: J. B. Lippincott Co., 1950); M. H. Willing, John Guy Fowlkes, Edward A. Krug, Russell T. Gregg, and Clifford S. Liddle, *Schools and Our Democratic Society* (New York: Harper & Brothers, 1951).

[24] Hilda Clute Kozman, ed., *Group Process in Physical Education* (New York: Harper & Brothers, 1951).

discussion.[25] Two other publications may be recommended for their relatively simplified presentation of group dynamics concepts.[26] Finally, the teacher of discussion should know a volume of transcriptions of actual discussions,[27] and supplement it with available weekly transcripts of radio discussion programs, such as America's Town Meeting of the Air and the University of Chicago Round Table.

This survey of recent literature in discussion is necessarily incomplete: it is limited to those representative publications which the reviewer recommends to the student or teacher of discussion, and, although much of what is being written today about discussion is appearing in periodicals and professional journals, it is confined to material which has appeared in book or pamphlet form.

MEETING OF MINDS: A WAY TO PEACE THROUGH MEDIATION. By Elmore Jackson. New York: McGraw-Hill Book Co., 1952; pp. xix+200. $3.50.

Meeting of Minds, an outgrowth of the deep and abiding concern of the American Friends Service Committee (Quakers) in the peaceful settlement of disputes, attempts to discover whether the mediation of labor and international disputes "is sufficiently similar for the United Nations to profit . . . from the more extensive labor mediation experience."

As Elmore Jackson says, the book itself is an experiment in the meeting of minds. At the call of the AFSC, mediators of labor disputes met with others experienced in international mediation. Among the participants were Ralph J. Bunche, Director of the Division of Trusteeship of the United Nations and former Acting Mediator in Palestine; William H. Davis, former Chairman of the War Labor Board and Chairman of the Labor Relations Panel in Atomic Energy; Arthur S. Meyer, then Chairman of the New York State Mediation Board; Clarence E. Pickett, Honorary Secretary of the AFSC.

The first three chapters, written by or with the assistance of experts, summarize methods of handling labor disputes in the U.S., Sweden, and Britain. Appendix I is a paper on "Provisions for the Handling of Industrial Disputes in the U.S.S.R." Chapter 4 summarizes "The Nature and Handling of International Disputes" and Chapter 5 presents "Some Areas of Comparability and Some Tentative Conclusions."

For all his study of mediation techniques, the author is convinced that "mediation is, and must remain, an art and not a science." He hopes that his summary of practical experience may help mediators in both fields "feel less lonely in their extremely difficult assignments."

Of particular interest to students of discussion is Jackson's emphasis (Appendix II) on the need of research in methods of teaching mediation skills, including discussion and listening. Teachers of forensics should note (page 134) that "extended public debate in the United Nations is capable of making a conflict more difficult of solution" through encouraging parties to the dispute to take extreme positions, to harden their positions through repetition, and to "engage in public recriminations." Jackson cites the experience of the League of Nations, where, "after starting out with the premise that public discussion of minority issues would be a useful thing, it was found in many cases that discussion had aggravated the situation and had not been an aid to effective solution."

GREGG PHIFER,
Florida State University

COMPOSING THE SPEECH. By Glen E. Mills. New York: Prentice-Hall, Inc., 1952; pp. 431. $5.00.

Although this text is designed for an advanced course stressing speech composition, it should prove extremely useful to anyone

[25] Loren D. Reid, *Teaching Speech in the High School* (Columbia, Missouri: Artcraft Press, 1952); Karl F. Robinson, *Teaching Speech in the Secondary School* (New York: Longmans, Green and Co., 1951); Andrew Thomas Weaver, Gladys Louise Borchers, and Donald Kliese Smith, *The Teaching of Speech* (New York: Prentice-Hall, Inc., 1952).

[26] Kenneth D. Benne, Leland P. Bradford, and Ronald Lippitt, *Group Dynamics and Social Action* (New York: Anti-Defamation League, 1950); Leland P. Bradford and John R. P. French, Jr., ed., "The Dynamics of the Discussion Group," *Journal of Social Issues*, IV, No. 2 (1948), 1-75.

[27] J. V. Garland, *Discussion Methods: Explained and Illustrated* (New York: H. W. Wilson Co., 1951).

interested in the problems of oral discourse, whatever the level. Believing that effective speaking depends upon careful preparation, Mr. Mills has prepared a text which gives specific attention to all aspects of this process, providing at the same time a most logical pattern of development for a course. Instructors who in the past have been forced to select chapters from a text out of sequence, and thus to destroy the continuity, should welcome the organization of this book. Beginning with a carefully developed chapter on the basic types of preparation, the author treats each step in the order it would normally occur, ending with a chapter on delivery. Chapter Two on "Speech Purposes" and Chapter Five on "Analysis of Subject, Audience, and Occasion" provide much more detailed treatment of these important aspects than are usually found. Chapter Four on "Subjects and Titles" provides a succinct answer to the student who has difficulty in finding something to talk about. Chapter Fourteen on "The Language of Speech" treats the problem of style in great detail with excellent examples; this important constituent of rhetoric is so frequently passed over lightly in modern texts that the instructor should find in this chapter an adequate fulfillment of a real need. In every chapter a wealth of illustrative material is integrated with the text so that the student need not hunt through appendixes while studying his assignment. The exercise material at the end of each chapter is more than adequate, and it is so carefully planned that the instructor need never feel that he must cover many chapters before his students are ready to begin speaking—a criticism frequently directed at texts using the sequential pattern of organization.

If there be a difference between written and spoken style, Mr. Mills's style is more nearly the latter. The directness of approach and especially the liberal use of examples for clarification should make this text extremely readable, and it should require a minimum of explanation by the instructor. For this reason, the text might well be recommended to adults who seek aid in speech preparation.

Probably the author had good reasons for leaving the material on *ethos* for the final chapter, although many instructors will feel that this material must be presented to the students early in the course. This very minor criticism in no way alters my opinion that Glen Mills has written a text admirably suited for a course in speech composition.

MAX FULLER,
Grinnell College

PERSUASION: A MEANS OF SOCIAL CONTROL. By Winston Lamont Brembeck and William Smiley Howell. New York: Prentice-Hall, Inc., 1952; pp. 488. $5.25.

In the preface Brembeck and Howell announce their belief "that an adequate understanding of persuasion must rest upon knowledge of the relevant bases of human behavior rather than a descriptive study of techniques and appeals by successful persuaders." This sentence summarizes the book. The authors say that it is intended for both the persuader and the "consumer of persuasion." The twenty-four chapters, presented in six parts, consider persuasion from the following points of view: (1) its role in modern society, (2) suggestions for studying it in action, (3) its bodily, psychological, and social bases, (4) identifying and interpreting its tools, (5) its application to speaking, and finally (6) methods of evaluation. The student who studies this book thoroughly will have an excellent understanding of persuasion and its place in our society. Particularly welcome is the authors' attempt to deal with the difficult subject, "the ethics of persuasion."

The sources cited demonstrate the industry of the authors and the broad scope of their scholarship. They have pulled together materials from rhetoric, public address, semantics, philosophy, logic, psychology, and sociology. The illustrative material is fresh and pertinent. Included also are many terse summaries of recent investigations in the field. Fortunately all materials are carefully footnoted.

From the point of view of pedagogy, however, one question presents itself. Is it possible to teach the performer and the consumer in the same course? The instructor, as always should be the case, will need to decide whether the course in which the text is to be used is for the performer or the listener. A study of the exercises assigning speeches, which in the main suggest informative talks about persuasion and illustrative demonstrations of techniques discussed, seems to indicate that the authors would put the emphasis on the consumers—who are indeed as important as the persuaders.

Some teachers may criticise the dearth of exercises and their sameness from chapter to chapter.

I believe this book is a significant contribution to our field. It is scholarly, analytical, and exhaustive.

WALDO W. BRADEN,
Louisiana State University

THE MEASUREMENT OF HEARING. By Ira J. Hirsh. New York: McGraw-Hill Book Co., 1952; pp. 361. $6.00.

This book is distinguished in part for the scope of topics that comes into its eleven chapters: for example, psychophysical methods, elements of acoustics and electronics (electroacoustics), quantifying hearing by pure-tone audiometry and speech reception; a summary of experimental studies of loudness, thresholds, differential sensitivity, masking, temporary hearing loss; and measurement (and interpretation) of defective hearing. The audiometrist who works as a technician and views as his major responsibility "to be on call to spin dials" will find little of the handbook here (and may ponder the depth of the calling into which he inadvertently walked). In short, if herein is outlined the core of the non-neurological knowledge and skills of the audiologist, then there is plenty for this professional worker to study and to stand on for examination.

The book represents an accomplishment of high order, and workers in hearing (and speech) may view this delineation of a professional area with satisfaction, even pride.

The shortcomings are mostly picayune. For example, there is the annoying suggestion time and again, possibly four times on a page, that the clue to a sentence lies either in a past or future chapter. There is an almost humorous build-up for *recruitment*, apparently the featured topic of the book. When the heralded subject is at hand it is neatly described as an extension of an ever-present phenomenon (non-"parallel" equal-loudness contours). The style is uneven; it ranges from almost incredible lucidity in early chapters to patches of "bogging down," not to recover until *recruitment* approaches. The selection of topics and materials may be somewhat arbitrary. Tinnitus is never mentioned, save in the glossary. Subjective tones are barely noticed, and it would seem, for example, that a study reporting the successful cancellation and measurement of subjective tones would be highly relevant in a discussion of the quantification of hearing. Studies of hearing that have occurred in the context of *vibrato* receive no attention; nor is any consideration given to "successive fusion" as a possible contributor to timbre. In fact the publisher's warning on the jacket that the material may be a bit localized in origin (provincial, shall we say?) is to considerable extent borne out. One more quibble: the author emphasizes appropriately the statistical nature of measurements of hearing. Seldom though does he permit the reader to know the number of observers or observations that contribute to a graph.

May this book prosper among students of hearing (and speech)!

JOHN W. BLACK,
Ohio State University

PARLIAMENTARY LAW FOR THE LAYMAN. By Joseph F. O'Brien. New York: Harper & Brothers, 1952; pp. 248. $3.00.

POCKET PRIMER OF PARLIAMENTARY PROCEDURE. By Fred G. Stevenson. (Fourth edition) Boston: Houghton Mifflin Co., 1952; pp. 50. $1.50.

These two books deal with similar concepts, but they are pitched at different levels. O'Brien's book is an excellent text for a college course in parliamentary procedure. It is clearly and interestingly written. The author has not tried to revise parliamentary code; rather, he has presented a more usable treatment of procedure than is generally found. The content is entirely useful; it covers well the requisite concepts. This presentation is the outstanding contribution of the book. Well-chosen projects are suggested at ends of chapters. Some rather interesting pages are devoted to the use of parliamentary strategy to achieve one's purposes; more attention could have been given to the importance of the integrity of one's purposes in a democratic society. Careful consideration of this text is recommended.

Stevenson's *Pocket Primer* is a brief, quick-reference handbook on rules of order. It includes brief explanations of rules governing the more important types of motions. The style employed is clear but somewhat formalized. This book will be most valuable as a handy reference during practice training sessions.

KIM GIFFIN,
University of Kansas

THE ART OF COMMUNICATING IDEAS. By W. J. Grace and J. C. Grace. New York: Devin-Adair Co., 1952; pp. 487. $4.50.

Teachers of communications courses should not be misled by the publisher's blurb, which says that this book may be used as "a practical handbook for any person wishing to master the ability to formulate clear ideas and to express ideas through the written or spoken word."

The authors, too, make a point of the "fundamental interrelationship between the spoken and the written word. . . ." Beyond this

recognition little in the book would make it useful to the student in mastering the ability to "express ideas through the . . . spoken word." Like so many others who have recently climbed aboard the academic band-wagon in the parade of "communications" courses, the authors have failed to do more than recognize the spoken aspects of communication.

Although the book is not the long-awaited text for the communication course that really attempts to include all four of the skills of communication, it probably would make an excellent text for the traditional freshman composition course. In addition to an understanding treatment of the skills of written composition it offers excellently chosen selections from 136 writers. These selections are used as illustrative material and the authors have done a masterful job in making the illustrations practicable and constructive.

The book is clearly written, well-organized, and detailed. The authors occasionally break some of their own rules, such as their "either-or" flight into the ethereal in describing the student's journey from pre-composition-course darkness to post-composition-course light and salvation: "The separate trees and also the forest as a whole will live for you. And then you will come to the bright meadows of the 'semantic' flowers. . . . One might draw a metaphorical map charting the bright promise of the right road and pointing out, as a moral allegory should, the dangers and disasters that will come to you if you desert that straight and narrow path that leads upward to light. The alternative road would wind through swamps and morasses and lead to intellectual chaos rather than to rich Communication of Ideas."

Fortunately there is a minimum of such transgression in the book. Its virtues, as a textbook in written composition, far outweigh its faults. It seems safe to say that this book is a distinct contribution to the field of written communication.

HEROLD LILLYWHITE,
Iowa State Teachers College

ORAL COMMUNICATION OF LITERATURE. By Gail Boardman. New York: Prentice-Hall, 1952; pp. xiv+472. $4.95.

Oral Communication of Literature is a textbook designed for the beginning class and is written with enthusiasm for and devotion to the study of interpretation of literature. The style is personal; it uses so many first and second person pronouns that one sometimes feels that he is being led by the hand through the author's experiences as interpreter and teacher. This autobiographical quality will be most appreciated by those who have had the privilege of being instructed by Mrs. Boardman.

Interpretation and literature are treated as the "twin arts," and the basic law for the interpreter is stated as "from within out." The three steps in the process of recreating literature are designated as: gaining the impression, planning the interpretation, and communicating the author's thoughts, moods, feelings, and attitudes. The main part of the text follows these three divisions. Techniques are considered under the second heading and include: animation, tempo, rhythm, inflection, proportion, pause, taste, and picturization.

A chapter is devoted to special kinds of interpretation, and approximately one hundred pages are devoted to an anthology. Some very helpful suggestions for cutting materials, organizing lecture recitals, and planning special programs are given, and examples which have been used are included.

Throughout the book, emphasis is placed upon careful preparation and upon the desire to communicate to an audience. The following quotation indicates the requirements which the author sets for performance: "We have entered wholly into the experience—mentally, emotionally, and esthetically. We have shared the literature honestly and fervently; yet we have kept our emotions in check so as to make them doubly powerful. Remembered feelings and renewal of our initial thrill as we first read the material silently have been the basis of our effort."

MARGARET ROBB,
University of Colorado

OUT OF THE BLUE. By John Crosby. New York: Simon and Schuster, 1952; pp. 301. $3.00.

A history of radio criticism necessarily constitutes a history, albeit one-sided, of radio programming itself. The critic in this instance is John Crosby, the widely-syndicated radio and television critic of the New York *Herald Tribune*, and the history consists of a collection of pieces ranging broadly over programs, personalities, and issues of the last six years in radio and television. The daily columns, written under the pressure of newspaper deadlines, stand up remarkably well under the test of time and rereading. Some provide moments of rollicking fun, others insight into some of the graver aspects of the broadcasting world.

John Crosby is a writer who possesses the

singular gift of a critic: he can make his criticism important even when the program he is criticizing is trivial. Crosby knows how to turn a clever sentence, and no doubt much of his popularity can be traced to his essential humor. What makes him an important critic, however, is his keenness of mind, his ability to perceive issues where others might be misled by verbal adornments, his courage, and his lucidity of expression. He seems to have only a bare working knowledge of broadcasting techniques, and that possibly limits his comments. He knows the mission of radio and television, however, and he understands the function of criticism. "The public has created a demand for entertainment, education, music, and news on the radio," he writes, "but the quality of that product should be determined by the broadcasters." Were we to believe otherwise there would be no place for radio critics; all we would need would be Audimeters.

GIRAUD CHESTER,
Queens College

THE PRIVATE PAPERS OF SENATOR VANDENBERG. Edited by Arthur H. Vandenberg, Jr. with collaboration of Joe Alex Morris. Boston: Houghton Mifflin Co., 1952; pp. xxii+599. $5.00.

This volume is "Senator Vandenberg's own frank and informal record of the great years of his career. Most of it is in the form of a diary pounded out night after night on his portable typewriter. The story begins with the Japanese attack on Pearl Harbor—the day said Vandenberg, 'that ended isolationism for any realist'—and continues to the Senator's death in April, 1951." The matters included are relevant to politics and international relations from the author's papers and the author's point of view as interpreted by Arthur, Jr., son and secretary.

The book is well edited and has good continuity, although there are periods of large gaps and uneven materials. Sometimes for weeks and even months the Senator made no entries; then in a burst of energy he brought his diary up-to-date. For the serious student two grave questions emerge concerning the usefulness of the materials. The first is that since the Senator's papers are not public property, there is absolutely no way of knowing what has not been published, for the editor frankly states that these are "selected papers." The second question relates to the accuracy of matters of fact when they are set down from memory weeks after the event.

Despite these two reservations, however, the book should be of great interest to serious students of public address. Senator Vandenberg was one of the most influential men not only in Congress but in America, and his influence was to a large degree created by a single speech on January 10, 1945. The diaries, clearly tracing the long road from Pearl Harbor to January 10, 1945, show the three-year conversion of an isolationist into an internationalist. Not only do the diaries show the thought processes by which an important speaker changed his basic stock of ideas, but they sharply delineate the process through which the speech took shape. Many men, including a nephew, now General Hoyt Vandenberg, and innumerable events all working together over three years and more helped to produce the materials for a single great speech. Nowhere in contemporary literature is the complex process of the analysis of invention in a speech so amply demonstrated.

Though the Senator may not have been a great speaker, the records indicate that he was a craftsman with words, conscientious to a fault in speech preparation. The "great speech" was revised "at least a dozen times" on the author's battered old typewriter. The Senator's early training as a newspaperman and editorialist made him work very hard at speech composition in an effort to achieve the right word in the right place. Moreover, he checked with "two or three of his intimate newspaper friends" to be sure of facts and to get reactions. The whole process of composition of this speech, as well as all other important ones, clearly demonstrates the necessary ingredients for successful public address on the highest levels of statecraft. The diaries are full of unexpected observations on the art of speechcraft and the editorial comments are most enlightening. For instance, "he enjoyed the writing, the marshaling of statistics, the coining of catchwords and careful building of an argument to its logical climax. In speech-writing periods he gave his little typewriter a terrific beating for hours on end."

But the private papers reveal much more of interest to students of speech and the art of influencing human behavior. They show all the techniques and methods by which Vandenberg was able to mediate, to conciliate, to get agreement in areas where common ground seemed scant. They reveal the Senator as a master mediator and conciliator, not only able to accomplish those ends but able to find the language whereby most adequately to express that agreement.

There is nothing sensational about the volume, but it is real history, interestingly presented. Along the way one picks up much miscellaneous information, as, for example, that Vanderberg was always suspicious of Russia. Had his advice been followed, some of our subsequent problems with Russia might not have arisen. One leaves the reading with a profound impression of the magnitude of talk in world affairs and the place that one leader achieved thereby.

WINTON H. BEAVEN,
University of Michigan

LINCOLN—A PICTURE STORY OF HIS LIFE. By Stefan Lorant. New York: Harper & Brothers, 1952; pp. 256. $6.00.

The refugee author of this handsome oversized volume first came in contact with Abraham Lincoln in a concentration camp operated by Hitler. When a copy of Lincoln's speeches translated into German fell into his hands quite by chance, he became profoundly impressed by the political philosophy of the Great Emancipator. If the opportunity ever came, he resolved to present "a full scale pictorial story of Lincoln's life." This book is the realization of that ambition. It is sure to occupy a high place among the volume of books done in the increasingly popular pictorial manner.

The compilation contains 500 pictures and 100,000 words of running commentary. There are 100 portraits of Lincoln. Thirty-four of these represent him without a beard, and so prior to his presidency. Fifty-two represent him with a beard, and fourteen show him in group poses. Lorant rejects all prints of Lincoln which have had backgrounds added or which have been highly retouched from the original.

The most interesting photograph shows Lincoln lying in his coffin. It was probably taken by Gurney and Son, in New York. The print of it was found by Donald Rietveld of Des Moines, Iowa, a fifteen-year-old schoolboy, in the course of research on Lincoln in the Illinois Historical Library in Springfield. It is the most sensational find in the field of Lincoln photography in the past quarter-century, and has received national acclaim by newspapers and magazines. The young scholar found the print among the Nicolay and Hay papers, filed mistakenly under August. The coincidence of the scoop with the publication date of Lorant's book constituted a thrilling circumstance.

Next to the Rietveld discovery, the chief feature of the book is found in the appendix. Here is listed in chronological order all the known photographs of Lincoln. The jacket of the book states it is the "only complete sequence of Lincoln photographs in existence."

Aside from the actual pictures of Lincoln, the story of his life is told in captions, expanded by comments, and all generously illustrated. Such titles as, *Thomas Lincoln Takes a Wife, The Cabin Where Lincoln was Born, The Seven Years in Kentucky*, are suggestive of the progression of the story. The development moves forward steadily. In process we find pictures of the Lincoln family, Lincoln's associates at New Salem and Vandalia, his law partners, his contemporaries on the 8th Circuit, his generals, and members of his cabinet. There are a few candid pictures of the horrible face of war in the collection, but nothing like the gruesome scenes that might have been included. Human interest stories of Lincoln as a railsplitter, as a wrestler, as a riverman, as a story teller, are especially fascinating. The Ann Rutledge romance gives way to the Mary Owens episode, i.e., *In Love with a Fat Girl*. Facsimiles of important manuscripts, memorandums, personal correspondence, reproductions of broadsides, posters, etc. are included. This includes the marriage bond of his parents, pages from his father's purchase book, and similar documents.

Captions like *Defending a Friend, Debating with Douglas, Speaking in New York, Farewell to Springfield*, a facsimile copy of the first draft of the Gettysburg Address, and another of the four foolscap pages showing the text of Lincoln's Second Inaugural Address in his own handwriting, all suggest points of departure for readers especially interested in Lincoln as a public speaker.

Lorant's beautiful book is a valuable addition to any man's library. It is far and away the best representation of Lincoln's life done in the medium of pictures. Happily, no political bias is shown in the compilation. The author is not too well versed in Lincoln literature, and his commentary on Lincoln runs second to his brilliant photography. But it is one of the most fascinating books on Lincoln ever produced.

EARL W. WILEY,
Ohio State University

WOODROW WILSON'S OWN STORY. Edited by Donald Day. Boston: Little, Brown and Co., 1952; pp. 371. $5.00.

The past few years have witnessed a surprising upsurge of interest in Woodrow Wilson, particularly on the part of scholars, editors, and publishers. The latest study of our 28th President, and in some respects the best, is Donald

Day's "autobiography," the second in his series proposing to re-examine key figures in the development of the American democratic tradition.

Rather than a typical biography, this is a chronological compilation of Wilson's letters, articles, and speeches, with editorial commentary where needed. Day exhibits imagination and skill in his choice of materials, although one might wish that space had permitted a greater number of selections to appear in their entirety. Readers will experience a strong sense of reality in sampling Wilson's writings from boyhood through his career as an educator to his culminating work as a statesman and architect of the peace. With more success than many of his biographies, Wilson's own words reveal to the reader a highly emotional nature all but unknown during his life except to close friends. These writings uncover the true motivation for many of his actions, and lucidly present the sources and development of his political, economic, and social philosophy. Day has wisely included a generous number of Wilson's letters to Ellen Axson Wilson, his first wife, and to Mary Hulbert, a close family friend. In these beautifully conceived letters, Wilson "spoke his mind" with a degree of candor and abandon rarely found in his other writings.

The editor's major sources are Baker's definitive biography, the Baker and Dodd edition of Wilson's public papers, and the Wilson Papers in the Library of Congress. Since these materials are available to all, the book offers little that is new to the Wilson scholar. However, for those who do not have time to examine these sources, Donald Day's excellent compilation is highly recommended.

CLAIR R. HENDERLIDER,
Western Reserve University

WILLKIE: THE EVENTS HE WAS PART OF —THE IDEAS HE FOUGHT FOR. Joseph Barnes. New York: Simon and Schuster, 1952; pp. 405. $5.00.

Wendell Willkie exerted an important directive influence on the realignment now going on in American politics. Especially for this post-election season, here is a significant book.

The first forty pages are devoted to a sampling of Willkie's early life in Indiana and Ohio. One hundred pages are then given to his fight against the T.V.A. during the 'thirties, and another hundred to the presidential campaign of 1940. The remainder of the book is concerned with Willkie's activities in regard to (1) aid to Britain, (2) a bi-partisan prosecution of the war, (3) the "One World" idea, (4) civil liberties, and (5) domestic politics leading to the campaign of 1944.

Barnes, an editor of Simon and Schuster and teacher at Sarah Lawrence College, has written a highly readable reporter's portrait of Willkie. His device of paralleling units of biographical narrative and social history, along with his sure editorial touch, raises the book far above the level of works like Noel Busch's *Adlai E. Stevenson*. Still, the book is one-dimensional; it gives us little more than what a widely-read person might remember of this man and his time. The author typically *reports* from public sources; he does not often *interpret* from private judgments and materials.

For use as background in the study of Willkie's career as a speaker, this book is comprehensive and stimulating, but it provides little analysis of the ideas in his speeches and almost no description of the audience situations he faced. One phenomenon of Willkie's campaign in 1940 was the vast amount of political support given him by amateurs. These were ordinary men, spurred into prodigious political feats by the appeal of Willkie's personality. The figure of Willkie as a speaker who exerted this sort of appeal does not emerge from this book.

Willkie bestowed on the Republican Party an important political legacy. A timely sequel or epilogue to this book might well be an estimate of General Eisenhower's political indebtedness to Wendell Willkie.

ALBERT J. CROFT,
Southern Illinois University

CHAMPION CAMPAIGNER FRANKLIN D. ROOSEVELT. By Harold F. Gosnell. New York: The Macmillan Company, 1952; pp. viii+235. $3.50.

"Franklin Delano Roosevelt was a Democratic party candidate for elective office on nine different occasions, and on two other occasions he was a candidate with real opposition in Democratic party primaries. He was successful in nine out of these eleven trials. In a general election contest in which his candidacy stood on its own merits, he never lost. . . .

"In what ways was he superior to his electoral opponents and why? How did he acquire the attributes which apparently made him one of the master politicians of this country and of the modern world?" Demonstrating excellent knowledge of the vast amount of Roosevelt material, a political scientist skillfully draws upon this wide range of sources to build a readable, succinct story of the many factors

which eventually produced the "champion campaigner."

Students of speechmaking will find this account helpful primarily for discerning remarks about the development of Roosevelt's personality, the important decisions made by him and his advisers at crucial periods during his political career, and the reviews of post election analyses which are revealing about the nature and degree of FDR's success as a campaigner.

Although Roosevelt scholars will discover little new material here, they will also find few opportunities to quarrel with interpretations or the author's choice of evidence. Scattered comments throughout the book indicate appreciation of such obvious matters as Roosevelt's methods of speech preparation, his voice, and his direct, conversational style.

The person relatively unfamiliar with the highly complex Roosevelt story, who lacks the time to read the quantities of material continuing to pour from the presses about Roosevelt, will make no mistake in reading this book with care. He will not dispute the jacket claim of "many new and interesting details regarding these campaigns as well as original materials on political campaign strategy and tactics." He will not find fault with the author's style. He will not be bored. He *will* read some highly interesting, significant generalizations which this reviewer believes to be objective and accurate.

EARNEST BRANDENBURG,
Washington University

EDUCATION AND THE NATURE OF MAN. By Earl C. Kelley and Marie I. Rasey. New York: Harper & Brothers, 1952; pp. xi + 209. $3.00.

The authors summarize the findings of modern research on man, then apply it to the educational curriculum. First of the outworn educators to go are believers in the "crack-down theory of learning," who look on students as lazy or perverse, and see themselves as correctionists. There is not one shred of evidence, say the authors, to support them. Next to go are the conservatives who cry, "Halt! I like it this way," and sing dismally of the Rock of Ages. They are not educators, but embalmers. Finally, go the faculty psychologists who think that children are receptacles, waiting to receive something the teacher has but the student has not.

The heart of education, say the authors, is *growth*. Among the chief requirements of growth is *communication*. "Communication is not . . . easy. . . . We have assumed that if we told another something, he knew it." Not so. The written word has inherent weaknesses, especially being only a one-way process. Speech, which can also be a two-way process, is more efficient.

A second requirement of growth is *cooperation*. Its opposite is competition, and "competition is an evil." On this the authors have no reservations. Competitive football is an evil. The grading system is an evil. The examination system is an evil.

Against parts of this book many will rise in protest. For example, when the authors says, "Only a half century ago, people lived in comparative tranquility," persons who remember accurately a half century ago, in person or by postponed reading of its magazines and newspapers, will likely retort, "Shades of William Jennings Bryan, free silver, ten cent corn, and ten per cent interest! Don't people ever learn that the 'good old days' were a myth?" But this is by way of passing. Here is a book that will make you rethink your teaching methods, and pause humbly to wonder whether you are guilty of treating students as receptacles.

W. NORWOOD BRIGANCE,
Wabash College

THE STORY OF ENGLISH. By Mario Pei. Philadelphia: Lippincott, 1952; pp. 381. $5.00.

A recent survey of American Linguistics lists two of Pei's books among the "three worst" of "incredibly superficial" popularizations which "have pandered so much to popular superstitions and misconceptions about language as to have been actively harmful to linguistics in its relation to the general public." The work in hand is to be added to the list, and at the bottom. Your reviewer has read the entire book painfully and assures you that you will find in it no reliable information not readily available elsewhere, no new or worth-repeating clarification of the development or structure of English, no happy turn of phrase.

There is no evidence of a concept of what language is more than an agglomeration of words. Along with the words, not even stringing them together, are statements about the language, most of them attributed without spotting to more or less distinguished scholars. With bibliography, word list, and index.

Where you do not know from other evidence, you cannot be sure. I happen to know, e.g.: that Jespersen does not say (263) that the noun is often "ingeniously" distinguished from the verb and that he admires rather than "deplores" the verb reused as noun; that Bright's

"seventeenth-century invention of shorthand" (277) was published in 1588; that a note on semantics (120) should be attributed to Samuel I. Hayakawa (bibliography) rather than to Joseph Hayakawa (index). I question the index attribution of a breezy note on Brooklynese (165) to Harold Bender; the linguistic orbit of James F. Bender is closer to Brooklyn.

The positive harm to popular understanding of language probably lies more in the pervading attitudes explicit in: "To treat the languages of civilization in the same fashion in which we handle the oral forms of darkest Africa and the jungles of New Guinea is tantamount to issuing identical treatment to our culture, refined individual and to the savage" (141) and "The higher literary syntax of English" (93)—cf. "Commercial clichés may be described as literary to the extent that most of them originate in written form" (144). A tirade against linguistic terminology (216) has an undercurrent of ostentatious ignorance of the great progress recently made in techniques of language study.

The style, in idiom and sentence and paragraph structure, is fully down to the level of the scholarship.

Members of the SAA will be interested in knowing that their club is mentioned for its once notorious "ten 'ugliest' words" (286); that the phonetic transcription in the one place used is questionable (317); that the index includes Eisenhower, not for the word he coined (189), but for his code name (135)—although the other five code-named important persons, including Truman, are not indexed.

LEE S. HULTZEN,
University of Illinois

CONVERSATION AND COMMUNICATION. By Joost A. M. Meerloo. New York: International Universities Press, 1952; pp. 245. $4.00.

Meerloo, an instructor in psychiatry at Columbia University, tells us that the scientific basis for this book is the "psychoanalytic way of clinical investigation in daily interpenetrating contact with both neurotic and normal people who want to know themselves." The mathematical, linguistic, and semantic approaches to communication get only a cool nod ("Modern semantics reduces the word to little more than a limited tool"). "But for us," says Meerloo, "the word embodies the same significance in human relations as the toy does in play therapy."

In form, the book is not, as the jacket blurb might lead one to think, a systematic study, but is instead a series of chatty, anecdotal essays that display the "grasshopper" technique of jumping from one topic to another. This reviewer puzzled over many an incoherent paragraph, and paused to make explosive marginal notations by statements such as: "People reason with each other because they have lost the instinctual basis of communication." Meerloo indulges in a great deal of wearisome talk about the *word* that is all too common in these times. Sometimes this talk makes no sense at all. Example one: "In addition to the stereotyped words there are words which suggest logical values. These are dangerously suggestive, and you should be warned against them. Such words, for example, as *thus, hence, therefore, so.* They make implausible ideas sound plausible." Example two: "Technical aggressive words and war technology have mankind in their grasp and will destroy us if we do not become aware of their explosive qualities. Consider such words as B29, atom bomb, preventive war."

Meerloo's book has, however, some rewards for the patient reader, for here and there are passages or remarks that reveal functions of talk that a psychoanalyst is in a special position to observe. What troubles one is that Meerloo rambles superficially over the whole field of discourse. For example, in Chapter V, entitled "The Word Breeds Confusion—But Not Always," he takes up, in only thirty-eight pages, seventeen topics, including discussion and debate, logic, argument, parliamentary debate, and public conference. With his psychoanalytic spectacles on, Meerloo sees in the deliberative forms of discourse merely the façade of an irrational chaos. One is reminded of Gordon Allport's complaint that the followers of Freud assume that no one ever grows up.

The final chapter is entitled "The Creative Task of Conversation." This task is, simply, to rid us of our inhibitions. "Conversation beckons the sublimated Eros to the promiscuous passion of pleasing understanding." It matters not at all if we talk nonsense. Persons who discuss in order to learn or to increase their wisdom or their store of facts are to be pitied. The ideal conversation is typified in the campus "bull session," in which "the words pour forth, and around the group hangs an atmosphere of spring and early puberty." The purpose of conversation is to bring us into warm touch with our fellows, and so rid us of feelings of aggression. "The time may come when social taboos will not inhibit our expressive creativity as they do now. From that time both psychoanalysis and semantics will be superfluous.

Right now we have many inhibitions to conquer. Let us do it in charming conversation."

CULLEN B. OWENS,
University of New Mexico

AN AGE OF CRITICISM: 1900-1950. By William Van O'Connor. Chicago: Henry Regnery Co., 1952; pp. ix+182. $3.00.

This survey of literary criticism in the United States during the first half of the twentieth century falls, chiefly by reason of its brevity, somewhere between being a scholarly synthesis and a loosely articulated pastiche. It will be useful for reference and review to those who already know the field; but it will present a bewildering array of inadequately explicated names and titles to the uninitiated.

In organizing his materials Mr. O'Connor faced a serious problem. His solution as reflected in chapter titles involves a confusion of ideas, schools, and influences. Chapters consist characteristically of a few generalizations about such a subject as "Psychoanalysis and Myth" followed by thumbnail reports on the contributions of appropriate individual critics.

Pertinent special studies of the criticism of the late nineteenth and early twentieth centuries are scarce; nevertheless, Mr. O'Connor deals comparatively satisfactorily with men like Brander Matthews and W. C. Brownell. The same may not be said for his sketchy remarks about recent, difficult critics like R. P. Blackmur and Kenneth Burke. Indeed, although his comments are nearly always levelheaded, he does not emphatically capture the spirit of any of the schools, from the "genteel" to the "analytical." Probably his most complete chapter is that on New Humanism.

The present book is one of a series called "Twentieth Century Literature in America." Volumes by other writers treat drama, the novel, poetry, the short story, and non-fiction.

GUY A. CARDWELL,
Washington University

BEST AMERICAN PLAYS. Third Series—1945-1951. Edited with an Introduction by John Gassner. New York: Crown Publishers, 1952; pp. xxviii+707. $4.50.

With this volume, John Gassner brings up to date his "Best Plays" series, and the seventeen plays included bring to a total of seventy-nine the examples of outstanding American plays presented from 1916 to 1952. Mr. Gassner himself forestalls any dissenting voice as to whether or not his anthologies encompass the *best*. In his *Preface*, he writes:

> ". . . although more than a few of the plays will not endure strict scrutiny . . . they are part of the record. They should enable us to form an objective estimate of the American drama. These books are not intended to flatter American playwriting, but to represent it."

Checking the titles included against a complete list of plays presented during the period reinforces the belief that Mr. Gassner has selected wisely and well those plays which are representative not only of the "best plays," but also of the playwrights who have made significant contributions. Arthur Miller, Tennessee Williams, and Sidney Kingsley are each represented twice: Miller by "Death of a Salesman" and "All My Sons," Williams by "A Streetcar Named Desire" and "Summer and Smoke," and Kingsley by "Detective Story" and "Darkness at Noon." Maxwell Anderson's "Anne of the Thousand Days," Eugene O'Neill's "The Iceman Cometh," Lillian Hellman's "Autumn Garden," John van Druten's "Bell, Book and Candle," Howard Lindsay and Russel Crouse's "State of the Union" permit the reader to make further judgment of playwrights who had become established before 1945. "Come Back, Little Sheba" by William Inge, "Billy Budd" by Louis O. Coxe and Robert Chapman, "Medea" by Robinson Jeffers, "Mister Roberts" by Thomas Heggen and Joshua Logan, "The Member of the Wedding" by Carson McCullers, and "The Moon Is Blue" by F. Hugh Herbert represent names not previously know as playwrights of the Broadway theatre.

In his excellent introduction, *The Mid-Century Theatre, A Reprisal*, Mr. Gassner takes a stand against those who find nothing vital in the American theatre during the post-World War II years. Admitting that the period is one of "reprise," he finds in the plays included in this volume positive qualities in their "typically American concern with the common man and the realities of his life" and in a pervading "sensibility." The introduction itself is a valuable, searching, and appreciative essay on the theatre of 1945-1951, covering off-Broadway and experimental activities as well as the plays of the volume.

The book includes a "Supplementary List of American Non-Musical Plays," a list of "American Musical Plays of the Period" and a bibliography. Serious students of the American theatre will find this fourth volume in the "Best

Plays" series a necessary addition to their professional libraries.

EVELYN KONIGSBERG,
Board of Education,
New York City

SPEECH IMPROVEMENT. By Letitia Raubicheck. New York: Prentice-Hall, Inc., 1952; pp. v+217. $3.50.

GOOD AMERICAN SPEECH. By Margaret McLean. (Revised Edition). New York: E. P. Dutton & Co., 1952; pp. xiv+381. $3.75.

Speech Improvement is written for use with adolescents whose speech deviates through sound substitutions, voice difficulties, or through stuttering. The most common articulatory deviations are dealt with through a program of ear training, working with the sounds in nonsense syllables, and, finally, in connected speech. The material and methods are excellently worked out. Each section is provided with a diagnostic test. The section on "R" and "L" repeats a common fault, inasmuch as it treats these sounds as continuants. However, anyone can discover that they are glides like "W" and "Y," and their use can be taught more readily when they are treated as glides. The "starting point" for these glides is carefully described, but for quick understanding and improvement, the pupil must recognize that these sounds are the product of movement.

Raubicheck's section on Voice Problems is good in suggesting characteristics of good voice; however, some misinformation is given in describing breathing. The usual pattern of stressing resonance as a factor in voice production is followed, although the pupil can do nothing about this matter, except for nasality, unless the phonatory output is of good quality. In the last section, "Stuttering," relaxation is stressed and the various units are arranged in a regressive pattern. "Voluntary Stuttering," a technique used extensively in the middle west, is not suggested. The program is worked out for group practice. This book should prove very helpful for use with articulatory problems and with stutterers.

Good American Speech is excellent for teaching the Eastern American pattern of pronunciation through the phonetic approach. About three-fifths of Part One is devoted to the history and the wherefore of a phonetic approach to good speech.

Part Two provides the information and procedure for putting phonetic training to work. The discussion of speech production follows the standard pattern in the classification of the parts of the phonatory apparatus and the function attributed to the resonators. Narrow transcription is used throughout the book, and examples are given in both print and script. The practice material is ample and impressive.

McLean ignores two American patterns of pronunciation and disregards changes made in the IPA as exemplified in the *American Pronouncing Dictionary*. Her book is authoritative when dealing with phonetics but does not show familiarity with the literature on voice production of the last twenty years. If a teacher has the responsibility for teaching the Eastern American pattern of pronunciation, this book will be very helpful.

F. LINCOLN D. HOLMES,
Illinois State Normal University

A QUESTIONNAIRE FOR A LINGUISTIC ATLAS OF ENGLAND. By Eugen Dieth and Harold Orton. Leeds, England: Leeds Philosophical and Literary Society, 1952; pp. 93. 12s.6d. Copies obtainable from Secretary of the Society, The City Museum, Park Row, Leeds, 1, England.

This questionnaire is the fundamental instrument for a Linguistic Atlas of England. It is the fifth version of a series of revisions and comprises 1200 questions and more than a thousand numbered items. Rather than ask one informant all the questions, the authors plan to choose informants on a basis similar to that of the *Handbook of the Linguistic Geography of New England*. The main divisions are parallel, but many items appear that are not in the handbook and vice-versa. More emphasis is given to farm terms—for example, eighty-five items on domestic animals alone compared to twenty-seven in the handbook. This practice is followed, state the authors, because the oldest dialectal forms are found in rural areas. A short questionnaire is planned for use in the city.

The principal innovation is the technique used to expedite the work: e.g., suggestions are made for use of pictures to secure nouns; symbols indicate purpose of the question; questions are formulated for use by the field worker. At times a certain rigidity in the questionnaire is due to the author's insistence on securing exact terms. A good index of terms is provided.

The Questionnaire should prove useful as a source book both for terms and for technique used.

CAMERON W. GARBUTT,
Southern Illinois University

BEST SERMONS. 1951-1952 EDITION. Edited by G. Paul Butler. New York: The Macmillan Company, 1952; pp. xxv+358. $3.75.

IN QUEST OF GOD'S POWER. By Charles L. Allen. Westwood, New Jersey: Fleming H. Revell Company, 1952; pp. 191. $2.50.

Still the most widely employed form of public address in America, preaching, in its weaknesses and its strengths, commands the attention of every serious student of public speaking. If one is to study contemporary American speeches in their widest distribution and application, he must consider at least a selection of recent sermons. Perhaps a sermon is not a sermon in the strictest sense until it is preached to a congregation. However, a "good" sermon on the printed page can give evidence of forceful timeliness, as expressed in purpose; of spiritual validity, as demonstrated in content; and of vital delivery, as provided for by the selection and arrangement of language.

Mr. Butler does a service for rhetoricians, but particularly homileticians, by his annual compilation of what he and an advisory board deem noteworthy examples of pulpit address. The present volume contains fifty-two speeches, delivered on sundry occasions by representatives of various religious groups in America and abroad. From this collection the conscientious reader should achieve "a better understanding of the mind of our time—and the best strategic means of reaching that mind" through the use of religious address.

Outstanding among religious speakers who successfully "reach" large numbers of people today is Charles L. Allen. Pastor of a prominent church in Atlanta, he exerts an even wider influence through radio broadcasts and a column in the *Journal-Constitution*. As would be expected, his sermons are usually topical, possessing such titles as "The Person You Can Be," Security Can Be Yours," and "Taking the Fear out of Death." Nevertheless, they are quite forcefully undergirded with frequent Scriptural references and passages. Therefore, they are fruitful illustrations of the blending of contemporary needs and objectives with traditional form and content in order to create speech situations of considerable appeal and effect.

CHARLES A. MCGLON,
Southern Baptist Theological Seminary

HOW TO UNDERSTAND PROPAGANDA. By Alfred McClung Lee. New York: Rinehart and Co., 1952; pp. 281. $3.00.

"This brief book is presented as a guide to propaganda for students of propaganda, for citizens generally who are objects of propaganda, and for propagandists. In it I have sought to organize and to interpret more popularly materials on propaganda analysis, public opinion, and mass communications which I have published during the past twenty years in professional journals."

The Preliminary Note (preface) also reminds us that the author once served as Executive Director of the Institute for Propaganda Analysis, an organization which functioned for four years prior to January, 1942. Internal evidence in Chapter 3 would suggest that affiliation even if the author had not announced it. We read, for example, of the Techniques of Identification such as Transfer, Testimonial, Plain Folks, Band Wagon, Name-calling, and Glittering Generalities.

Although we recall the adverse criticisms which Doob and others have leveled at these over-simplified devices, we should not dismiss this book as "just another seven-devices approach." It is more than that. It defines propaganda, presents a perspective for the subject, explains a popularized version of content analysis, discusses propagandists as a class, evaluates the media of communication, and informs the novice concerning the propagandists' uses of organization, motivation, and strategic techniques. The last chapters deplore the Pall of Orthodoxy and present a few hints on what the reader can do about propaganda.

Those who are beginning a study of propaganda are likely to read this book with pleasure and profit. The same can be said of those who are being initiated into the study of the definition and measurement of public opinion. Pages 193 to 205 are informative and stimulating.

Our specialists in public address, radio, attitude and opinion measurement, and the experimental approach to the problems herein suggested will find this treatment inadequate. They will miss the analytical methods of Likert, Doob, Childs and Whitton, Guttman, Lazarsfeld, and others. No mention is made of the significant work which has been done by scholars in the field of speech. For instance, nothing is said about the studies in critical thinking or the investigations which have evaluated the comparative efficacy of several methods of teaching resistance to propaganda.

GLEN E. MILLS,
Northwestern University

EFFECTIVE PUBLIC RELATIONS. By Scott M. Cutlip and Allen H. Center. New York: Prentice-Hall, Inc., 1952; pp. x+502. $7.00.

This book is a storehouse of information concerning matters of importance to public relations personnel. It should provide much food for thought for those who make policy decisions in an organization. It is interesting and its style is readable. The general thesis is that public relations are more than publicity. According to the authors, all organizations need "specialists in communication." These specialists are, in their view, public relations men. The book contains little which would be new to a student of the communicative processes. It contains many "tricks of the trade" in dealing with specific audiences or "publics." Since it contains chapters on each of several types of publics, such as the press, trade associations, labor unions, and welfare agencies, the book suffers considerably from repetition.

Effective Public Relations seems to have three or four other shortcomings. The authors laboriously attempt, but unconvincingly, to persuade the reader through the first eighty pages that public relations is a profession. On page 85, they are still attempting to arrive at a definition of public relations begun in Chapter I. The philosophy presented appears to transfer decision in an organization to the public relations section, although the authors assert this should not be done. In general, the authors neglect the essentially integrating function of communications. Both Simon in *Administrative Behavior* and Barnard in *The Functions of an Executive* do a better job of getting at the true significance of communications in an organization. The vital function of training is almost completely neglected; nothing is even indexed under this heading. Generally an excellent book for a beginning practitioner, this effort seems to raise more problems than it answers for an advanced student of either management or communication.

C. W. FREED,
Air University

BRIEFLY NOTED

SPEECH FOR THE CLASSROOM TEACHER. By Dorothy I. Mulgrave. (Revised edition). New York: Prentice-Hall, Inc., 1951; pp. xxvi+423. $4.50.

This is the latest book in a series by its author designed to help teachers (1) to understand their personal speech problems and those of their students, and (2) to apply to themselves and their students efficient and effective methods and materials for speech improvement. Every teacher should, surely, possess the voice and speech attributes and the understandings and skills which can be developed by study and diligent application of the concepts, extensive exercises for voice and speech improvement, and selections for practice as set forth in this book.

HUGH F. SEABURY,
State University of Iowa

PRACTICAL BUSINESS SPEAKING. By W. P. Sandford and W. H. Yeager. (Third edition). New York: McGraw-Hill Book Co., 1952; pp. 322. $4.50.

This is the third revision of a valuable text; the original appeared in 1929, and the second revision in 1937. This revision keeps the excellent materials of speech organization and factors of attention in Part I, "Basic Principles," and in Part II, "Types of Business Talks;" it adds new material in Part III, "Interviews, Conferences and Discussion." The authors demonstrate that they have had experience in teaching business speech and that "effective speaking is a business asset."

CLARA K. MAWHINNEY,
Bradley University

WORKING FOR DEMOCRACY. By Lyman Bryson and George Kerry Smith. (Revised edition). New York: The Macmillan Company, 1952; pp. xvi+425. $2.40.

According to the editors, Prudence Cutright and W. W. Charters, the purpose of the Democracy Series is to help teachers prepare children for responsible citizenship. Exposition and dramatically told stories clarify fifteen important characteristics of democracy.

Expository sections are just long enough to point up the significance of stories, speeches, poems, radio dramas, essays, and letters. Because selections praise the UN and UNESCO, to say nothing of TVA, the book will undoubtedly be attacked in some quarters as "pinkish," if not worse. It can be defended, however, in terms of the unchallengeable Americanism of sources like *Life*, *Kiwanis Magazine*, *The Reader's Digest*, and *The American Legion Magazine*.

GREGG PHIFER,
Florida State University

GREAT BOOKS: PANACEA OR WHAT? By Edward A. Fitzpatrick. Milwaukee: Bruce Publishing Co., 1952; pp. x+116. $2.75.

Fitzpatrick offers a sparkling refutation of the Great Books panacea. He rejects Hutchins' alternative that reading Great Books "is better than getting drunk." He quotes Mortimer Adler to refute Addled Mortimer. He returns Socrates to earth to hear an eager beaver boast, "[We] read these thoughts, including your own, Socrates, and discuss them at a meeting every two weeks, and eagerly hurry on to the next wise man's thoughts." Socrates, wide-eyed, replies, "Do they master the thoughts of the wise so rapidly? You must have made great progress since my days in Athens."

W. Norwood Brigance,
Wabash College

THE PHILOSOPHY OF PSYCHIATRY. By Harold Palmer. New York: Philosophical Library, 1952; pp. 70. $2.75.

In this meaty little book Dr. Palmer grapples candidly with the problem of communication that besets the practicing psychiatrist, who must be understood not only by his patients but by the representatives of related disciplines, such as anatomy, physiology, psychology, and sociology. In Chapter I he takes up the subject matter of psychiatry, provides us with an exposition of certain basic assumptions, and relates psychiatry to the other biological sciences. In Chapter II he delineates the primary "entities" of psychiatric discourse: awareness, consciousness, the self, thought, mind; and continues in Chapter III with the secondary entities: personality, character, morale, the group, society. Chapter IV deals briefly with the clinical entities: neuroses, psychoses, etc., and the principles of treatment. In a summary Dr. Palmer suggests that psychiatrists be trained in philosophy to the end that they may define their terms and thus reduce to a minimum "the esotericism and the ambiguities of syntax so characteristic of their specialty."

Cullen B. Owens,
University of New Mexico

LOGIC, THE ART OF DEFINING AND REASONING. By John A. Oesterle. New York: Prentice-Hall, Inc., 1952; pp. 232. $2.75.

This spiral-backed, loose-leaf book is intended for an introductory college text in traditional logic. Its discussion of formal and material logic is divided as follows: Part I, definition; Part II, composition and division; and Part III, reasoning (mainly syllogistic). The book would have been much improved by the inclusion of more examples of the types that students are likely to encounter in their activities. Special note should be taken of Chapter 22, entitled "Argumentation Materially Considered," which differentiates among demonstration, dialectics, rhetorical argumentation, and poetic argumentation. This chapter, although brief, is an excellent reference for classes in argumentation and in rhetoric.

The book is tersely but clearly written. The author admits his indebtedness to the *Organon* of Aristotle and to the great commentators of Aristotle, especially St. Thomas Aquinas and St. Albert the Great.

Waldo W. Braden,
Louisiana State University

SHAKESPEARE'S MOTLEY. By Leslie Hotson. New York: Oxford University Press, 1952; pp. 133. $3.50.

Miscellaneous notes on Shakespeare's fools, mainly on their "motley" dress (a long coat of mixed, greenish-tinged cloth, the identifying garb of Elizabethan idiots), and on Robert Armin's connection with the parts of Touchstone, Feste, and the Fool in *Lear*. The book will be of interest to play-directors and readers for its information on costuming, and for the light it throws on several obscure passages.

William Ringler,
Washington University

GOOD FOR A LAUGH. By Bennett Cerf. Garden City, New York: Hanover House, 1952; pp. 220. $2.00.

Perhaps no jokes are new; they are only retold. That may be so, but this author "Cerf's" them up in very attractive new settings. A large number contain references to persons prominent in the news today—people in the arts, politics, etc. The stories are grouped according to subject matter for the benefit of speakers who might wish to brighten their talks with prepared anecdotes.

Don Streeter,
Memphis State College

BOOKS RECEIVED

LATIN AMERICA IN THE COLD WAR. Edited by Walter M. Daniels. The Reference Shelf, Volume 24, Number 6. New York: The H. W. Wilson Co., 1952; pp. 206. $1.75. ("A broad panorama of the conditions and trends, social and political, in the countries and islands south of our border . . . by reprinting at length the opinions of the authorities who

know the different areas intimately and at first hand.")

TWENTY-FIVE PLAYS FOR HOLIDAYS. By Mildred Hark and Noel McQueen. Boston: Plays, Inc., 1952; pp. viii+139. $3.50. ("For teenage young people . . . a rich assortment of royalty-free, one-act dramatic material. . . . Fresh new plays for all the major holidays as well as for other special occasions, such as Book Week, Election Day, and Commencement.")

ONE-ACT PLAYS FOR ALL-GIRL CASTS. By Marjorie Paradis. Boston: Plays, Inc., 1952; pp. 193. $2.50. ("Twelve comedies. . . . A selection of royalty-free plays suitable for all-girl casts. . . . These half-hour dramas portray typical teen-age girls in amusing situations.")

THE SEAGULL PRODUCED BY STANISLAVSKY. By Anton Chekhov. Production score by K. S. Stanislavsky. Edited by S. D. Balukhaty. Translated by David Magarshack. New York: Theatre Arts Books, 1952; pp. 292. $5.00. (This volume "is devoted entirely to the historic production of *The Seagull* by the Moscow Art Theatre. It contains Stanislavsky's production notes . . . and a long introductory article by the historian of the Moscow Art Theatre.")

NAKED MASKS, FIVE PLAYS. By Luigi Pirandello. Edited by Eric Bentley. New York: E. P. Dutton and Co., 1952; pp. xxvii+386. $1.45.

VITALIZED ASSEMBLIES. By Nellie Zetta Thompson. New York: E. P. Dutton and Co., 1952; pp. 160. $2.00. (". . . A wealth of material on assemblies for junior high and secondary schools and junior colleges which will be invaluable to administrators, teachers and students who need help in planning, scheduling, administering and producing assembly programs.")

ABRAHAM LINCOLN. By Bella Koral. Illustrated by Jay Hyde Barnum and John Alan Maxwell. New York: Random House, 1952; pp. unnumbered. $1.00. ("A story of the backwoods boy who became President, especially written for six-to-nine-year-olds.")

SO. . . . NOW COLLITCH. By Herbert Nachman. Illustrated by Laurence S. Hopper. Richmond: Dietz Press, Inc., 1952; pp. 112. $1.00. ("This book . . . gives you the low down on everything, from Women to Money —from Registration to Breathing.")

THE MIRROR OF LOVE, A REINTERPRETATION OF "THE ROMANCE OF THE ROSE." By Alan M. F. Gunn. Lubbock, Texas: Texas Tech Press, 1951; pp. xvi+591. $5.25.

IN THE PERIODICALS

Laura Crowell, *Editor*

Inasmuch as the American regional and professional journals in the field doubtless come regularly to the attention of members of the profession, this department will limit its reference to periodicals not officially or directly concerned with speech. Readers are therefore referred to the current issues of American Speech, The Central States Speech Journal, The Southern Speech Journal, The Journal of Speech and Hearing Disorders, Educational Theatre Journal, Speech Monographs, *and* Western Speech.

RHETORIC AND PUBLIC ADDRESS

LAURA CROWELL
University of Washington

ADAIR, DOUGLASS, "Rumbold's Dying Speech, 1685, and Jefferson's Last Words on Democracy, 1826," *The William and Mary Quarterly*, IX (October 1952), 520-531.

Tracing the "boots and saddle" metaphor to the old Cromwellian soldier.

DODD, MARY C., "The Rhetorics in Molesworth's Edition of Hobbes," *Modern Philology*, L (August 1952), 36-42.

A narrative disclosing the "provenience and hence the limitation of Molesworth's edition of *The Art of Rhetoric*."

GUNDERSON, ROBERT GRAY, "John W. Bear, 'The Buckeye Blacksmith,'" *The Ohio State Archaeological and Historical Quarterly*, LXI (July 1952), 262-271.

The story of Bear's uproarious stumping expedition through eight states and the District of Columbia.

GUNDERSON, ROBERT GRAY, "Horace Greeley and the Log-Cabin Campaign," *Bulletin of the Historical and Philosophical Society of Ohio*, X (October 1952), 279-289.

How the orators of the "Davy Crockett line" stormed the Whigs to power with Harrison.

HANSER, RICHARD, "Wit as a Weapon," *The Saturday Review*, XXXV (November 8, 1952), 13-14, 51.

Illustrating the flourishing, penetrating, and persistent nature of political jokes in countries under oppression.

KIRK, RUSSELL, "Burke and the Principle of Order," *The Sewanee Review*, LX (Spring 1952), 187-201.

In the present "epoch of concentration" there is some indication that thinkers are returning to the idea of an order greater than the political or economic, the supernatural order delineated by Edmund Burke.

LINDEGREN, MARTHA MURPHY, "Town Meetings —City Style," *National Municipal Review*, XLI (November 1952), 490-495.

Reporting how neighborhood councils in Worcester, Massachusetts, Portland, Oregon, and Kansas City, Missouri, discuss the problems of their area and learn of city problems.

PHIFER, GREGG, "Andrew Johnson Delivers His Argument," *Tennessee Historical Quarterly*, XI (September 1952), 232-234.

Johnson spoke without outline or manuscript, concentrating in turn upon topics suggested by the questions from his audience, with "all of the vices" and "some of the virtues" of such a style. "Earnestness, sincerity, and ability to convince hearers of these attributes" were chief sources of his effectiveness.

RATNER, VICTOR, "Who Should Do the Writing?" *Harper's Magazine*, CCV (December 1952), 91.

Good ghost-writers should be employed in business, government, and industry when the speaker himself is unable to use language functionally at the "more difficult levels," and these writers should be given full credit.

RAUBITSCHEK, A. E., "Plato's College," *Classical Weekly*, XLV (March 10, 1952), 193-196.

Holding that Plato's *Dialogues* were written for men in college and for an essentially educational purpose.

VAN DEUSEN, GLYNDON G., "Henry Clay, 1852-1952," *The Filson Club Historical Quarterly*, XXVI (October 1952), 338-346.

An address in honor of Clay, claiming that his identification with the "fundamental American principles of individual freedom and social responsibility" was the source of his living influence.

WHITE, R. J., "The Younger Pitt, The Great Solitary," *History Today*, II (October 1952), 696-702.

An examination of the commanding place among British Prime Ministers won by Pitt through his devotion to public duty.

WILLIAMSON, HUGH ROSS, "Gladstone as a European Statesman," *The Fortnightly*, MXXX (October 1952), 243-247.

Explaining the dichotomy in Gladstone's stand on English intervention as stemming from his concept of a European concert of action.

WYLLIE, IRVIN G., "Bryan, Birge, and the Wisconsin Evolution Controversy, 1921-1922," *Wisconsin Magazine of History*, XXXV (Summer 1952), 294-301.

The President of the University of Wisconsin took issue with Bryan's denunciation of Darwinism made in his Madison address; the interchange was an "exercise in futility."

ZIEBARTH, E. W., "The Mass Media in International Communication," *The Journal of Communication*, II (May 1952), 24-28.

Pointing out that our international communication job is basically different from effective advertising communication, that we have erred through the "tragic lack of a thorough understanding of the audience."

DISCUSSION AND DEBATE

WESLEY WIKSELL
Louisiana State University

BRADFORD, LELAND P., "The Case of the Hidden Agenda," *Adult Leadership*, I (September 1952), 3-7.

The author tells how to recognize these hidden lines of motivation and what to do about them.

COPELAND, VIRGINIA, *et alii.*, "Group Dynamics and Individual Behavior," *The National Elementary School Principal*, XXXII (September 1952), 210-214.

Several incidents are narrated to show how groups can be used to modify the attitudes and behavior of individual members.

"Discussion Clinic," *Let's Discuss It*, Ohio State University Discussion Service, V (October 1952), 2.

"In discussion we should avoid abstract nouns when we can and define them carefully when their use seems necessary."

DOLL, RONALD C., PAUL M. HALVERSON, RICHARD E. LAWRENCE, and ELIZABETH LOWE, "An Experiment in Training Teachers for Discussion Group Leadership," *Educational Leadership*, X (November 1952), 112-117.

Reporting a one-day program of training to help teachers with little experience in discussion leadership to meet a specific leadership assignment.

DRIVER, HELEN I., "Learning Self and Social Adjustments Through Small-Group Discussion," *Mental Hygiene*, XXXVI (October 1952), 600-606.

Small-group discussion can be "an effective learning medium in preventive mental hygiene when it is focused on needs and interests of individual group members."

FUNK, HARRY B., and ROBERT C. BECKER, "Measuring the Effectiveness of Industrial Communications," *Personnel*, XXIX (November 1952), 237-240.

A simple method for measuring objectively how well management is getting its messages across and for identifying specific areas of confusion and misinformation.

GAIER, EUGENE L., "The Relationship between Selected Personality Variables and the Thinking of Students in Discussion Classes," *The School Review*, LX (October 1952), 404-411.

An excellent report of a study of anxiety, rigidity and negativism as they relate to problem-solving and to the integration of ideas in discussion.

HABBE, STEPHEN, "Does Communication Make a Difference?" *Management Record*, XIV (November 1952), 414-416, 442-444.

Results from questionnaires on communication sent to two groups of production workers in the same company are presented.

IMM, ARTHUR J., "Experiment in Group Development," *The Journal of Industrial Training*, VI (September-October 1952), 6-10.

A description of the Western Training Laboratory in Group Development, which was held at Idyllwild, California, from August 17 to 29.

KELLEY, HAROLD H., and EDMUND H. VOLKART, "The Resistance to Change of Group-Anchored Attitudes," *American Sociological Review*, XVII (August 1952), 453-465.

Reporting a study as to effects of a communication attempting to change expressed attitudes of individual Scouts in the direction of nonconformity with the norms of their Troops.

MAIER, NORMAN R. F., and ALLEN R. SOLEM, "The Contribution of a Discussion Leader to the Quality of Group Thinking: The Effective Use of Minority Opinions," *Human Relations*, V (No. 3, 1952), 277-288.

The presence of a leader "even when his own opinions are not a factor in the discussion, up-grades the outcome of a discussion more than the presence of an observer."

MAIER, NORMAN R. F., and LESTER F. ZERFOSS, "MRP: A Technique for Training Large Groups of Supervisors and its Potential Use in Social Research," *Human Relations*, V (No. 2, 1952), 177-186.

Suggesting the division of the large group into many small role-playing groups and analyzing the distinct advantages derived.

PANNWITT, MRS. FRED J., "Sizing Up Your Community Groups," *Adult Education*, I (October 1952), 13-19.

An evaluation of tools helpful in identifying the particular interests of different groups and organizations in a city. Bibliography.

STEPHAN, FREDERICK F., "The Relative Rate of Communication Between Members of Small Groups," *American Sociological Review*, XVII (August 1952), 482-486.

A report of further consideration of data on six-man groups with the suggestion of three models arising from this diagnosis.

STEPHAN, FREDERICK F., and ELLIOT G. MISHLER, "The Distribution of Participation in Small Groups: an Exponential Approximation," *American Sociological Review*, XVII (October 1952), 598-608.

"The size of the group is . . . an important parameter affecting the size of the ratio in the basic equation."

RADIO AND TELEVISION

GLENN STARLIN
University of Oregon

BENDINER, ROBERT, "How Much Has TV Changed Campaigning?" *New York Times Magazine*, (November 2, 1952), 13, 70-71.

Pointing out how television has brought political candidates and issues directly into the home, stimulated increased registration and voting, and altered traditional campaign techniques.

BLIVEN, BRUCE, "Politics and TV," *Harper's Magazine*, CCV (November 1952), 27-33.

Considers the implications of the use of television in politics and its effect on society and on political reform.

BOGARDUS, EMORY S., "Television and the Political Conventions," *Sociology and Social Research*, XXXVII (November-December 1952), 115-121.

An analysis of the televised proceedings with the prediction that this medium will bring fundamental changes in convention procedures and increase appreciably the percentage of registered voters who vote.

CRONKITE, WALTER, "Government by Hooper Rating," *Theatre Arts*, XXXVI (November 1952), 30-32.

A discussion of the increasingly important role television will play in political campaigns and in the election of candidates.

CROSBY, JOHN, "The Amateurs Take Over TV," *The Saturday Evening Post*, CCXXV (November 8, 1952), 30-31, 123-124.

Television has had a profound effect on the style and manner of entertainers, with amateurism and semi-professionalism often replacing the "professional" entertainer.

CUSHMAN, M. L., "TV Hits School Administration," *School Executive*, LXXII (October 1952), 49-51.

Experience with WOI-TV's "Whole Town's Talking" series of telecasts dealing with school district reorganization shows that administrators "must learn to use television well."

DISQUE, NED, "Nation's First Educational TV Station," *The Nation's Schools*, L (November 1952), 92-98.

This report of three years of experience in TV broadcasting at WOI-TV outlines the station's basic policy and experimental educational programming both planned and accomplished.

DUNHAM, FRANKLIN, "The Obligations of an Educational TV Station," *The Educational Record*, XXXIII (July 1952), 397-402.

Pointing out the types of broadcasts falling "directly within the obligation and the resources of an educational institution" and suggesting ways of meeting this obligation.

FAULKNER, NANCY, "TV-Bridge to Reading," *Library Journal*, LXXVII (September 15, 1952), 1461-63.

A discussion of KING-TV's educational program, "Telaventure Tales," and its success in stimulating reading among young viewers.

HISER, ERNEST F., "Animation for Individual Television Stations," *Journal of the Society of Motion Picture and Television Engineers*, LIX (October 1952), 293-299.

A description of quick and inexpensive methods useful for small studios in preparing animated film.

JAMES, EDWIN H., "The Broadcasters' Ordeal by Politics," *Fortune*, XLVI (November 1952), 105, 240-242.

Outlines the dilemma of programming political broadcasts, especially with regard to libel responsibility and adequate airing of all sides of issues, under the present laws regulating broadcasting.

PAULU, BURTON, "The Challenge of the 242 Channels—Part I," *The Quarterly of Film, Radio, and Television*, VII (Fall 1952), 1-12.

A narrative of the case presented before the FCC and a plea that the year limitation on the reserved channels is too short. Plans, however, must be geared to that limitation.

SEAGOE, MAY V., "What to do about Children's Television," *Pi Lambda Theta Journal*, XXXI (Fall 1952), 31-37.

Suggestions by an educational psychologist as to what schools, parents, and the television industry can do to "build better lives for children."

SMYTHE, DALLAS W., "What TV Programming is Like," *The Quarterly of Film, Radio and Television*, VII (Fall 1952), 25-31.

Setting forth the chief principles against which TV programming should be measured, and reporting studies which consider the timing and classification of program and advertising material.

SWEZEY, ROBERT D., "Give the Television Code a Chance," *The Quarterly of Film, Radio, and Television*, VII (Fall 1952), 13-24.

A review of the historical development of the code, a brief answer to criticisms raised, and a plea that it be given a trial.

TAYLOR, DAVIDSON, "The Possibilities of Educational Television on Commercial Stations," *The Educational Record*, XXXIII (July 1952), 392-396.

An explanation of four methods by which television programs, commercially sponsored, plan to contribute consistently to the enlargement of mind of their viewers.

WIGREN, HAROLD E., "Educational Television: Some Suggestions," *Teachers College Record*, LIV (October 1952), 23-30.

A good explanation of ten qualities that an educational program must possess in order to be "educationally valuable and still maintain an audience."

DRAMA

ALBERT E. JOHNSON
University of Texas

BONJOUR, ADRIEN, "The Final Scene of *The Winter's Tale*," *English Studies*, XXXIII (October 1952), 193-208.

Among other matters discussed, Bonjour states that the contention that this plot "reflects 'the poet's intuition of immortality' is so hypothetical—though attractive—an interpretation that it can hardly be accepted."

BROWN, IVOR, SIR LEWIS CASSON, and others, "Where Stands the National Theatre Today?" *Theatre*, VII (August 23, 1952), 10-15.

A symposium of influential theatre workers' comments on the prospectus for a national theatre initiated by Charles Landstone.

CORSON, RICHARD, "New Products and Where to Buy," *Players*, XXIX (November 1952), 38-39.

Valuable information to all amateurs on such new make-up items as Removol, Stein's TV series, and Factor's Pan-Stik, plus directions for making masks from Celastic.

DUNKEL, WILBUR D., "Kean's Portrayal of Cardinal Wolsey," *Theatre Notebook*, VI (July-September 1952), 80-82.

Four unprinted letters in the Folger Library demonstrate Charles Kean's meticulous methods of research in his Shakespearean productions at the Princess's Theatre.

FELDMAN, STEVE, "Chaplin, Guiness, and the 'Comedy of Murder,'" *Gambit*, I (September-October 1952), 11-17.

The confused and negative reception of Chaplin's *Monsieur Verdoux*, which won praise abroad, caused the comedian to withdraw the film. Feldman considers it a masterpiece and its American critical reception monstrously unfair.

FRYE, ROLAND M., "Macbeth and the Powers of Darkness," *Emory University Quarterly*, VIII (October 1952), 164-174.

In disagreement with Santayana's essay on "Religion in Shakespeare," Frye points out

similarities between *Macbeth* and Donne's poetry and believes the play is "thoroughly consistent with the Christian thought" of Shakespeare's day.

GASSNER, JOHN, "There is No American Drama," *Theatre Arts*, XXXVI (September 1952), 24-25, 84-85.

According to our young men of letters, an American drama does not exist and never did. Reading the plays of the twenties and thirties will not change the opinion of discriminating young people "since the literary element was never the strong point of American playwriting."

GEORGE, MANFRED, "The Hermit of the Plaza Hotel," *Books Abroad*, XXVI (Summer 1952), 248.

A brief memoir of the late Ferenc Molnar and his twelve-year stay in America.

HAMILTON, ROBERT, "Galsworthy the Playwright," *Contemporary Review*, No. 1042 (October 1952), 220-224.

An estimate of Galsworthy's plays, which are "good by average standards" and yet "reveal his weaknesses more surely than even his poorest fiction." His kind of humanitarianism no longer convinces.

JOHNSTON, BEN, "Music and Dance with Spoken Word," *Dance Observer*, XIX (August-September 1952), 100-101.

The combining of music, dance, and drama is a collaboration which demands humility of the artists since "no single art should overwhelm the others."

KENNER, HUGH, "Joyce's 'Exiles,'" *Hudson Review*, V (Autumn 1952), 389-403.

One of those esoteric, anagogical, epiphanical studies in the Fergusson tradition, bathed in references to Milton, Wagner, Nietzsche, and Ibsen, which those initiated in the new cult appear to understand.

LINDSAY, HOWARD, "The New Dramatists Committee—A Progress Report," *Theatre Arts*, XXXVI (September 1952), 65, 95-96.

Organized under the Dramatists Guild in 1949, the Committee has encouraged and aided young playwrights in a variety of ways, including the opportunity of observing a production of their own plays.

RIESMAN, DAVID, and EVELYN T. RIESMAN, "Movies and Audiences," *American Quarterly*, IV (Fall 1952), 195-202.

An unusual and stimulating study of the movies—their content and effect. Parents and teachers who battle against their children's addiction to movies and TV are often not able to share the culture of these media.

SCHOENBAUM, SAMUEL, "The Precarious Balance of John Marston," *PMLA*, LXVII (December 1952), 1069-1078.

The "hideous imagination" in *The Malcontent* is also Marston's. His "own maladjustment coincided with the *malaise* of his age," and his work is "a fascinating document of the divided soul of a man."

SOUTHERN, RICHARD, "A Japanese Theatre Exhibition," *Theatre Notebook*, VI (July-September 1952), 88-86.

A fascinating collection of 13 plates, mostly of the Kabuki theatre from the early 18th century to the early 19th, with explanatory comments.

SPRINGER, ANGUS, "Directing the Play," *Players*, XXIX (December 1952), 57.

Let the play tell you what your actors should do. Drawing upon such sources as Dean, Heffner, Selden, and Sellman, the author discusses the wisdom of "no movement without a purpose."

INTERPRETATIVE READING

WILLIAM B. MCCOARD
University of Southern California

BUCKLER, WILLIAM E., "Chapter VII of *Wuthering Heights:* A Key to Interpretation," *Nineteenth-Century Fiction*, VII (June 1952), 51-55.

An interesting analytical note, but of greater suggestive value as a kind of scholarly activity open to careful oral interpréters.

"Developing Oral Communication Skills," *The English Journal*, XLI (January 1952), 24-30.

A report from teachers in the Joliet (Illinois) Township High School shows that the program in oral reading consists only of the analysis of a tape recording of each student and of a period of reading.

GIERASCH, WALTER, "Frost's 'The Last Mowing,'" *The Explicator*, X (February 1952), No. 25.

A demonstration against Frost's common practice of making much of little, or ability to suggest more than meets the eye. By calling our attention to the clues, he assists us to a realization of the transience of beauty.

Note from reviewer: Teachers of interpretation have great responsibility for recording their critical insight in written form. They are uniquely qualified for this scholarly endeavor by the intensive study necessary for reading, but particularly by the special insight which may be stimulated by the psychological, physiological, and physical activities of speaking the literature. *The Explicator,* appearing monthly during the school year, reports the findings of such interpreter-artist-scholars.

HAGOPIAN, JOHN V., "Chaucer's *Troilus and Criseyde,* III, 1744-1771," *The Explicator,* X (October 1951), No. 2.

"We cannot do without Troilus' song because it marks the mid-point of an excellent tripartite balance that holds the whole story together. . . . The song constitutes an Aristotelian 'middle.'"

HYNES, SAM, "Cummings' Collected Poems," *The Explicator,* X (November 1951), No. 9.

Hynes makes this experimental eye-appeal poem meaningful and successful; Cummings *shows* the action of a grasshopper instead of telling about it.

JONES, FREDERICK L., "Tennyson's 'Crossing the Bar,'" *The Explicator,* X (December 1951), No. 17.

The great satisfaction which both the cultured and the uncultured have gained from this deeply religious poem accounts for the reluctance to submit it to scholarly examination. Jones demonstrates the increased depth such study may give.

KENNEDY, GERALD, "Poets, Politicians and Preachers," *The Christian Century,* LXIX (April 2, 1952), 394-396.

Kennedy voices a common resentment against obscurity in modern poetry, in preaching, and in political speaking.

MAIN, W. W., "Donne's 'Elegie XIX, Going to Bed,'" *The Explicator,* X (November 1951), No. 14.

Interpretations have ranged from prudish disgust to defensive rationalism. Main bases his interpretation on Donne's ambivalence of nature.

MOORMAN, CHARLES, "Ransom's 'Painted Head,'" *The Explicator,* X (December 1951), No. 15.

Moorman presents a basis for the imagery by clarifying Ransom's concepts of the function of the scientist and the poet. The basic metaphor is thus made meaningful.

MORRIS, ALICE S., "The New Listening," *Vogue,* CXIX (February 1952), 64, 110.

Report of "the current return to listening to the naked word, unramified, trapped out in nothing more resplendent than the human voice."

PERRINE, LAURENCE, "Dickinson's 'I Started Early, Took My Dog,'" *The Explicator,* X (February 1952), No. 28.

Perrine declares that Yvor Winters and Kate Flores have given "a weight of meaning, symbolism and emotion which this wholly delightful bit of poetic fancy simply will not bear." A critic's view of other critics' views.

SEEGERS, DEAN J. CONRAD, "Needed Emphasis in the Language Arts," *Education,* LXX (May 1950), 559-569.

Not only should pupils read aloud, but teachers should read aloud for them.

SPITZER, LEO, "Ronsard's 'Sur La Morte De Marie,'" *The Explicator,* X (October 1951), No. 1.

Stanza Two is a typically Homeric parenthesis and should be printed in parentheses, with the period at its end removed. "Whoever wishes to recite the poem correctly will have to save much of his breath while delivering Part 1 [lines 1-10] in order to be able to give the first part of line 10, the dramatic apex of the poem, its full emotional strength."

LANGUAGE AND PHONETICS

BERT EMSLEY
Ohio State University

BOLINGER, DWIGHT L., "Linear Modification," *PMLA,* LXVII (December 1952), 1117-1144.

"Elements as they are added one by one to form a sentence progressively limit the semantic range of all that has preceded." Even in such unusual examples as: "I pushed the door open," "I only want ten," "What for?" "Soldiers advancing."

CHATMAN, SEYMOUR, "Some Problems in Teaching English Pronunciation to Persian Speakers," *Language Learning,* IV (1951-1952), 36-41.

The major problems in comparative phonemic analysis of English and Persian are outlined.

CHERRY, E. COLIN, "The Communication of Information," *American Scientist,* XL (October 1952), 640-664, 724-725.

The Reader in Telecommunication, University of London, covers "the history of mathematical theory and its modern development into the science of cybernetics." Thorough bibliography.

FOLEY, LOUIS, "The Split Infinitive: Symbol and Symptom," *The South Atlantic Quarterly*, LI (October 1952), 537-552.

Foley regards the split infinitive as completely undesirable; he mentions the American grammarian, Curme, without answering him, and cites Burns's "to nobly stem" and Riley's "to rightly tell" as undesirable.

HALL, ROBERT A., JR., "American Linguistics, 1925-1950," *Archivum Linguisticum*, IV (1952), 1-16.

An exhaustive review of this quarter-century stresses the influence of Leonard Bloomfield, structural analysis, linguistic geography, American Indian linguistics, the journals, societies, etc.

HALLIE, P. P., "A Criticism of General Semantics," *College English*, XIV (October 1952), 17-23.

Ignoring the function of logical terms, especially implicative terms, by the general semanticists "turns many of their doctrines into half-truths, vitiates many of their arguments, and serves to mislead students of language."

HAYAKAWA, S. I., "Semantics," *ETC.*, IX (Summer 1952), 243-257.

A historical survey of "significs, semantics, general semantics, and related disciplines."

LIBERMAN, A. M., P. DELATTRE, and F. S. COOPER, "The Role of Selected Stimulus-Variables in the Perception of the Unvoiced Stop Consonants," *The American Journal of Psychology*, LXV (October 1952), 497-516.

Spectrograms converted into sounds show that identification of *p* and *k* varies with the schematic vowels which follow them.

MCGRATH, EARL J., "Language Study and World Affairs," *Association of American Colleges Bulletin*, XXXVIII (October 1952), 389-398.

The Commissioner of Education declares that American world leadership makes foreign language study important from elementary schools through secondary schools and colleges.

MEIERS, ANN DIX, "Avoiding the Dangers of Semantic Adolescence," *ETC.*, IX (Summer 1952), 273-277.

Eight dangers about which beginning students of general semantics should be warned by their instructors.

MOSIER, RICHARD D., "Cybernetics and the Educative Process," *California Journal of Educational Research*, III (September 1952), 147-150.

We must organize the curriculum and orient our teaching method to this revolutionary change in the scientific study of human behavior.

OLMSTED, DAVID L., and OMAR KHAYYAM MOORE, "Language, Psychology and Linguistics," *Psychological Review*, LIX (November 1952), 414-420.

Urging psychologists to work with linguistics; showing by a chapter of Miller's the difficulties which arise when psychologists invent their own linguistics.

PIKE, KENNETH L., "More on Grammatical Prerequisites," *Word*, VIII (August 1952), 106-121.

The investigator continues to work "from phonetics to grammar; and from grammar and phonetics to phonemics; and from phonemics, phonetics, and grammar to progressively revised and amplified phonemics and grammar. . . . Such a procedure need not be circular; rather it is a SPIRAL procedure . . ."

ROBINS, R. H., "Noun and Verb in Universal Grammar," *Language*, XXVIII (July-September 1952), 289-298.

Though citing some eminent authorities from Meillet to Whorf, on formal rather than metaphysical grounds, Robins concludes that the indispensability of noun and verb categories in all languages is still to be determined.

SWADESH, MORRIS, "Nationalism and Language Reform in China," *Science and Society*, XVI (Summer 1952), 273-280.

Questions of regional languages and difficult orthography must be so settled as to keep the heritage of the past and yet make possible the building of a future more in tune with economic and social needs of the population.

WERNER, W. L., "English for the World," *The Saturday Review*, XXXV (October 4, 1952), 15-17, 46-47.

Basic English, Laubach's basic phonetics and phonetic spelling can spread English abroad. Democratic ideas must be spread in India during the next sixteen years while the official language is English.

SPEECH SCIENCE

LORETTA WAGNER SMITH
Brooklyn College

ALBRIGHT, M. ARLENE, "Mental Health of Children with Hearing Impairments," *Exceptional Children*, XIX (December 1952), 107, 110-113, 124.

Application of the Mental Health Analysis to 317 children with hearing impairments showed such children as beset with mental ill health more than others but varying in degree from individual to individual.

BEKESY, GEORG V., "Gross Localization of the Place of Origin of the Cochlear Microphonics," *The Journal of the Acoustical Society of America*, XXIV (July 1952), 399-409.

Indicates that the organ of Corti has a major role in the production of the first-order microphonics, that it is electrically isolated and protected from the perilymph by both Reissner's membrane and the basilar membrane.

BENSON, R. W., H. DAVIS, and others, "C.I.D. Auditory Tests W-1 and W-2," *Laryngoscope*, LXI (August 1951), 838-841.

Describing two new recorded spondaic word tests for use with audiometers for determining the threshold for speech. Developed by the Central Institute for the Deaf in collaboration with the Technisonic Studios.

DOLPHIN, JANE, and WILLIAM CRUICKSHANK, "Tactual Motor Perception of Children with Cerebral Palsy," *Journal of Personality*, XX (June 1952), 455-471.

Comparison of a group of cerebral palsied children with a group of physically normal children of similar age and I.Q. Both statistical data and general observations suggested significant differences.

FISHMAN, JOSHUA A., "Degree of Bilingualism in a Yiddish School and Leisure Time Activities," *The Journal of Social Psychology*, XXXVI (November 1952), 155-165.

"Yiddish bilinguality, in and of itself, does not seem to have affected the play and other leisure time patterns or choices of our school population."

FRANKE, ERNST K., "Impedance of the Human Mastoid," *The Journal of the Acoustical Society of America*, XXIV (July 1952), 410-411.

Shows how the impedance of the human mastoid is dependent on the area and the application force of a vibrating piston.

HANTMAN, IRVIN, "Secretory Otitis Media," *Bulletin of the New York Academy of Medicine*, XXVIII (December 1952), 817-826.

A classification of the disease into "acute, subacute, and recurrent types," on the basis of its responsiveness to therapy.

KARPMAN, BEN, "Dramanalysis," *American Journal of Orthopsychiatry*, XXII (July 1952), 570-583.

A one-hour presentation in dramatic form to give a somewhat clearer idea of psychoanalytic procedure. Primarily for limited educational use.

LARSEN, BORGE, "Occupational Deafness, Clinic and Prophylaxis," *Acta Oto-Laryngologica*, XLI (Fasc. III-IV, 1952), 139-157.

A review of the treatment of occupational deafness as described in otologic literature.

LEPLEY, WILLIAM M., "The Participation of Implicit Speech in Acts of Writing," *American Journal of Psychology*, LXV (October 1952), 597-599.

The author's experimentation shows that "when letter-by-letter implicit speech accompanies cursive writing, the motor rhythm and harmony thereof are disturbed."

RUEDI, L., "Occupational Injuries of the Ear," *Acta Oto-Laryngologica*, XLI (Fasc. III-IV, 1952), 118-138.

A description of acoustic trauma of the noise and report type and of the explosion type.

"Smoker's Larynx," *Journal of the American Medical Association*, CXLVIII (March 29, 1952), 1127.

Varying degrees of hoarseness and vocal fatigue are given as the usual clinical symptoms of a laryngeal lesion that is apparently associated with excessive cigarette smoking.

THOMAS, R., "The Mechanism of the Cochlea," *The Journal of Laryngology and Otology*, LXVI (November 1952), 543-551.

An essay "in support of a theory that pitch discrimination in the cochlea depends largely on the properties of these layers or fluid columns."

WOLFF, ERNST, and LEONA M. BAYER, "Psychosomatic Disorders of Childhood and Adolescence," *American Journal of Orthopsychiatry*, XXII (July 1952), 510-521.

A discussion of the various dynamic aspects of psychosomatic disorders in persons where the cause is still relatively close to the effect in time.

ZERFFI, WILLIAM A. C., "Laryngology and Voice Production," *Annals of Otology, Rhinology and Laryngology*, LXI (September 1952), 642-647.

Suggesting methods, such as finger palpation, for diagnosing faulty habits of voice production.

PSYCHOLOGY AND PATHOLOGY OF SPEECH

WILLIAM W. FLETCHER
University of Minnesota

ADLER, EMIL, "Familial Cerebral Palsy," *Monatschrift für Psychiatrie und Neurologie*, CXXIV (July 1952), 8-21.

The findings of a study of the histories of two large families containing several members afflicted with cerebral palsy. Consanguinity was a prominent element.

DAVIS, JOAN L., "Teamwork in Speech and Physical Therapy," *Physical Therapy Review*, XXXII (September 1952), 452-455.

Advocacy of close coordination of program planning of speech and physical therapists for optimal social habilitation of the cerebral palsied child.

FOOTE, ROBERT M., "Public Health Aspects of a Speech and Hearing Program," *Journal of the American Medical Association*, CL (December 6, 1952), 1390-1392.

Three survey methods used in Tennessee are compared. Survey data are presented. The opportunity for participation of Public Health agencies in the speech and hearing program is explained.

FRANCIS, GORDON H., "Rehabilitation of the Deafened Child," *Laryngoscope*, LXII (October 1952), 1089-96.

The presentation of a rehabilitation program including parental education, diagnosis, estimation of residual hearing, auditory training, language training, speech reading, and use of hearing aids.

FREUND, H., "Studies in the Interrelationship Between Stuttering and Cluttering," *Folia Phoniatrica*, IV (1952), 146-168.

Following a brief review of the literature, the author presents the findings of his study of the relationships between stuttering and cluttering and concludes with a "psychopathological evaluation."

FROESCHELS, EMIL, "Chewing Method as Therapy," *Archives of Otolaryngology*, LVI (October 1952), 427-434.

"The chewing method works instantaneously in many voice troubles, changing an abnormal into a normal voice." Used with the deaf, it is "most impressive." The method is described.

LEFEVRE, MARGARET C., "A Rationale for Resistive Therapy in Speech Training for the Cerebral Palsied," *Exceptional Children*, XIX (November 1952), 61-64.

A description of the method of muscle-training that requires muscles to work against applied resistance. Several advantages are explained.

MILLER, ELSA, and GEORGE B. ROSENFELD, "The Psychologic Evaluation of Children with Cerebral Palsy and Its Implication in Treatment," *Journal of Pediatrics*, XLI (November 1952), 613-621.

A study of intelligence, distractibility, and visuo-motor disturbances of 330 cerebral palsied children over a five-year period.

SCOTT-MONCRIEFF, R., "Perceptive Deafness in Childhood," *Laryngoscope*, LXII (October 1952), 1081-88.

A discussion of the etiologies of childhood perceptive deafness and a reminder of considerations essential to an adequate differential diagnosis. Speech symptoms are emphasized.

WISHART, D. E. S., "Problem of Hearing Defects in Children," *Annals of Otology, Rhinology, and Laryngology*, LXI (September 1952), 762-777.

WISHART, D. E. S., "The 1952 Herbert Stanley Birkett Lecture; 'A Critique of Present Day Methods of Hearing Testing.'" *Laryngoscope*, LXII (October 1952), 1045-68.

The bulk of both articles is a condemnation of the displacement of otologists by audiologists in the clinical testing of hearing, and of the evaluation and prescription of hearing aids by hospital and university clinics.

EQUIPMENT

WILLIAM J. TEMPLE, *Editor*

NEW TABLE PHONOGRAPH

Columbia Records, Inc., has announced a new table-model phonograph to sell for $139.50 which will have a frequency response range two octaves wider than conventional, open-backed console models. It will have a 3-speed automatic changer, a newly designed die-cast metal pickup arm, a piezoelectric ceramic cartridge with dual sapphire styli, two loudspeakers, and an amplifier with a push-pull output stage and negative feedback for which they claim a 50-12,000-cycle range and "minimum" distortion.

This new machine, to be called the Columbia "360," was designed by Dr. Peter Goldmark, who developed the Columbia LP microgroove record. The cabinet, which measures only 16⅞x12½x10 inches, is made of wood ½ inch to ¾ inch thick so as to provide a rigid enclosure (with the lid down) of appropriate volume for the twin loudspeakers. This improves and extends their bass response. The loudspeakers are mounted in the sides of the box instead of behind the front panel.

There are only two control knobs on the Columbia "360" instead of the bewildering array usually found on "high-fidelity" equipment. The first is a compensated loudness control (not a mere "gain" or "volume" control). It automatically alters the response at the high and low ends of the frequency range when the loudness is raised or lowered to compensate for the differences in the response of the ear to loud and soft sounds. These differences are shown in the Fletcher-Munson equal loudness curves which are by now familiar to all students of hearing. The tone control (the other one) is to be used to adjust the high-frequency response of the machine to the different recording characteristics used by the various disk manufacturers.

It appears from the advance description of the Columbia "360" that it will be suitable for classroom use, being simple to operate, not bulky, not too expensive, and greatly superior to the usual portable phonograph. The word "portable," by the way, is used in the announcement describing this machine, but it is not stressed. The weight is, probably significantly, not given.

RECORDINGS

EVA LE GALLIENNE in HEDDA GABLER, *translated from the Norwegian and directed by Miss Le Gallienne, with narration by Margaret Webster. Album of 3 12" LP disks. Produced by Theatre Masterworks, Suite 1430, 30 Rockefeller Plaza, New York 20, N. Y.*

I have never been enthusiastic about Ibsen, but I recommend this album with enthusiasm. I have never heard speech better recorded (the technical director was Edward King) and the lines in Miss Le Gallienne's translation are not the stilted speeches I strained to hear in the theatre. George Tesman (played by David Lewis) still says, "Think of that, Hedda!" and Lovborg (played by Richard Waring) still has vine leaves in his hair, but the characters and the story are far more believable and convincing than I remembered them.

The other members of the excellent cast are Marion Evensen, Philippa Bevans, Carmen Mathews, and Andrew Cruickshank. Margaret Webster describes the scene at the beginning of each act.

In the printed program enclosed with these brilliant records, Miss LeGallienne says:

> It is not the aim of Theatre Masterworks to compete with established commercial firms who bring you recorded albums of the current hits. Our aim is rather to create a library of great classical plays, hitherto unavailable in recorded form, and interpreted by players whose mastery and understanding of their material has won them universal recognition.
>
> If this first volume in our proposed library, *Hedda Gabler,* meets with your approval, and your response is sufficiently encouraging to warrant our continuing this work, we plan to present Tchekov's *The Cherry Orchard* as our second play. Following this, we have in mind many possibilities; a Greek play, a hitherto unrecorded play of Shakespeare's, an Eighteenth Century comedy—possibly *A School for Scandal*—an example of the Romantic theatre such as *Camille* or *L'Aiglon*—a work by one of our own great playwrights. Our future selections will be guided largely by your own needs and wishes, and we sincerely urge you to express them.

We actors would rather come and play for you, but since present circumstances forbid this, we send you our voices, in the hope that through them the author's words may come to you heightened and clarified, and that you may grow to love these great plays as much as we do.

Happy to spread the news of this undertaking, I recommend the present album as a glowing success.

TENNESSEE WILLIAMS. *Selections from his writings, read by the author. Caedmon TC 1005. 12" LP. Caedmon Publishers, 460 Fourth Ave., New York, 16, N. Y. $4.95*

This is one of several excellent records recently produced by a new firm which is making a specialty of recorded literature spoken by the authors. The company was formed by two enterprising recent Hunter College graduates whose intelligence and high standards are apparently bringing them well-deserved success.

Mr. Williams reads easily, colloquially, and warmly. The disk includes the opening monologue and the closing scenes from *The Glass Menagerie;* three serious poems, "Cried the Fox," "The Eyes," and "The Summer Belvedere"; a short story called "The Yellow Bird" from *One Arm and Other Stories*, now out of print; and six charming verses from a not-yet-printed series called "Poems Meant for Music."

The technical quality of the recording is very high, like that of all Caedmon records. Mr. Williams' lisp comes through clearly.

DYLAN THOMAS. *Selections from his writings, read by the poet. Caedmon TC 1002. 12" LP. Caedmon Publishers, 460 Fourth Avenue, New York 16, N. Y. $4.95.*

This disk is regarded by many as the outstanding record of its kind released in 1952.

Dylan Thomas comes from Wales, the home of the eisteddfod, a country where contests of poets, singers, and musicians have been a tradition of the culture for centuries. He is widely known in Britain for his association with the BBC's "Third Program," which broadcasts poetry and plays as well as music and lectures, and he has given public readings in this country most successfully. You will recall his reading on Columbia's "Pleasure Dome," released in 1949, of his "Poem in October" and "In My Craft or Sullen Art."

The selections on this Caedmon record are Thomas' own choice, all written since the war. There is a short story, "A Child's Christmas in Wales," and poems entitled "Fern Hill," "Do not go gentle into that Good Night," "In the White Giant's Thigh," "Ballad of the Long-Legged Bait," and "Ceremony after a Fire Raid." His words are written to be heard, and the poet reads them with power and eloquence and love for their rhythm and color.

Every speech library should have this record. If I were the Archdruid of the Gorsedd, I would award Dylan Thomas the chair—the traditional prize for poets since the contest at Cardigan Castle in 1176.

MERRILL MOORE. *Clinical Sonnets and Illegitimate Sonnets, read by the poet. 10" LP. Harvard Vocarium.*

Dr. Moore is the Harvard psychiatrist who has written more than 100,000 of these experimental "sonnets" and has had to build a garage-like building to store the manuscripts at his home in a suburb of Boston. The poems which he reads here are selected from his first two published volumes (brought out by Twayne Publishers, 42 Broadway, New York 4, N. Y.) This record, like other recent Vocarium records, is of very high technical quality.

Better send the children out of the room before you play this record, especially the side containing the "Clinical Sonnets." Doctors deal daily with realities which many people regard as unmentionable. Some of these poems are sketches of people. Dr. Moore describes them matter-of-factly, whether they are like the lady who got up in the night to pour icewater over some lobsters for their comfort, although she was going to boil them alive the next day, or whether their behavior would be embarrassing to explain to the immature. Most of the verses are suitable for any audience, but a few are like the earthy jokes in the "Tonics and Sedatives" column of the medical journal—your listeners may not know whether to laugh or to blush at them.

Dr. Moore reads at a deliberate rate in a manner that is on the whole conversational, but he betrays some uneasiness before the microphone by his frequent use of the strong forms of "a" and "the" and by frequent references to Professor Packard in the informal comments with which he introduces each poem. It is as if he were saying, "See how relaxed I am?"

I have found this record extremely entertaining, enjoyable, and interesting through many playings. The poems average fourteen lines in length, with generally five stresses to a line, and sometimes they rhyme. Their titles are sometimes nearly as long as the poem, so that Dr. Moore feels compelled to say "end of title" as he reads, and many of them are delicious.

Since this record was released, Dr. Moore's

third volume, "Case Records from a Sonnetorium," has been published, and Harvard Vocarium has promised another record from it.

ARCHIBALD MacLEISH *reading from his works. Caedmon TC 1009. 12" LP. Caedmon Publishers, 460 Fourth Avenue, New York 16, N. Y. $4.95*

I like Caedmon's practice of stating the time and place of their recordings on the labels. Mr. MacLeish was recorded at Uphill Farm, Massachusetts, on September 26, 1952, and his voice does not have the liveness and "presence" of their other recordings, made in New York or Paris. I do not mean to imply that the production is not clear, but only that I cannot imagine which room in a New England farmhouse would be so dead acoustically.

I do not like the practice of recording poems (especially short poems) without their titles. The first side of this disk contains sixteen whole poems and two selections from a longer work, all without identification except on the label and the jacket. Not being equipped with a fully rotatable head, I cannot read the titles from the label of the spinning disk, and since the titles on the jacket are printed in an order chosen apparently for typographic effect they cannot be connected with the voice from the loudspeaker. There is no such problem on the second side, which contains only the long poem "Actfive."

MacLeish's reading style is not conversational but heightened, as the level of his expression in the poetry is heightened above the conversational. Its weakness, to my ear, is a kind of monotony—the same kind of monotony I associate with a conventionalized formal style of speaking I have heard from church pulpits. Its strength is in the clarity and sincerity of MacLeish's tenor voice, and the potency of his words.

I recommend this record highly, although I feel the need of a copy of the text in my hands while I listen to it. The text is available in *The Collected Poems of Archibald MacLeish*, Houghton Mifflin, 1952.

KATHERINE ANNE PORTER *reading her short story "The Downward Path of Wisdom." Caedmon TC 1006. Caedmon Publishers, 460 Fourth Avenue, New York 16, N. Y. $4.95.*

Here Katherine Anne Porter reads quietly, intimately, and sensitively her heartbreaking short story of a four-year-old boy and the grownups around him. It is the finest thing of its kind I have ever heard, a beautiful production in every respect.

Caedmon has also brought out Miss Porter's reading of her short novel, *Pale Horse, Pale Rider*, in an album of two disks. I have not yet heard it.

THE SERMON ON THE MOUNT *spoken by David Ross. 10" LP. Produced by Harold C. Burke, 306 Southway, Baltimore 18, Maryland. With printed text, $3.85 postpaid. Also available in 78 rpm version.*

The blurb on the jacket of this record is written in the huckster style like an advertisment for an "inspirational" book that promises to banish your fears and anxiety and guarantees to give you serenity and contentment for $1.98. But there is nothing cheap, or undignified, or irreverent in David Ross's reading. It includes the fifth, sixth and seventh chapters of Matthew in the King James Version.

Ross's magnificent microphone voice has been familiar ever since he began broadcasting more than twenty years ago and I, for one, have never tired of listening to it. In this recording he reads with appropriate restraint (missing some of the fine points, perhaps, of the meaning) and with the freedom from affectation which is so unusual among winners of academy awards for beautiful speech. This is an excellent record.

HOW TO TEACH YOUR PARRAKEET TO TALK. *10" 78 nonbreakable. Produced by Arthur C. Barnett, 520 N. Michigan Avenue, Chicago 11, Illinois.*

The extraordinary commercial success of this record led me to think that teachers of speech might profitably notice the methods it presents. The method, described on one side of the disk by a gushing female voice, turns out to be what I learned at Iowa to call "the stimulus method." You start with a bird less than six months old, repeat a word or phrase ten to fifteen times several times a day, and within two or three months the bird will imitate it correctly. After that, progress will be more rapid, she says, so that the bird will learn 50 to 100 words in the first year, if the trainer has the necessary patience and diligence.

The second side, by means of a number of recorded samples patched together, exhibits the accomplishments of a six-year-old parrakeet which can recite its name and address, a couple of nursery rhymes, the first line of Hamlet's best known soliloquy, and a number of "cute" (or sickening) sayings and expressions of endearment. It is a remarkable performance.

It would be interesting to see some acoustic spectrograms of these imitations of speech sounds.

Conventions and Conferences

T. EARLE JOHNSON, *Editor*

CONVENTION CALENDAR

SPEECH ASSOCIATION OF AMERICA:

1953. New York City, December 28, 29, 30, at the Statler Hotel. Program Chairman: Karl Wallace, University of Illinois.

1954. Chicago, during the week of December 26 at the Conrad Hilton Hotel.

AMERICAN EDUCATIONAL THEATRE ASSOCIATION:

1953. New York City, December 28-30, at the Statler Hotel.

1954. East Lansing, Michigan, in late August with Children's Theatre Conference at Michigan State College.

AMERICAN SPEECH AND HEARING ASSOCIATION:

1953. New York City, November 23-25, at the Hotel New Yorker.

1954. St. Louis. Dates and Convention Hotel to be announced.

CENTRAL STATES SPEECH ASSOCIATION:

1953. Chicago, Illinois, April 17-18, at the Congress Hotel. Program Chairman: Martin J. Holcomb, Augustana College.

PACIFIC SPEECH ASSOCIATION:

1953. Honolulu, March 28, at the University of Hawaii. Program Chairman: Wesley D. Hervey.

SOUTHERN SPEECH ASSOCIATION:

1953. Greenville, South Carolina, March 30-April 4, at the Poinsett Hotel. Program Chairman: Batsell B. Baxter, David Lipscomb College, Nashville, Tennessee.

1954. Dallas, Texas, during the first week of April. Program Chairman: Charles Munro Getchell, University of Mississippi.

SPEECH ASSOCIATION OF THE EASTERN STATES:

1953. New York, April 9-11, at the Hotel New Yorker. Program Chairman: Marvin Bauer, Brooklyn College.

WESTERN SPEECH ASSOCIATION:

1953. Late November. Time and place to be announced.

PACIFIC SPEECH ASSOCIATION

The Pacific Speech Association announces its Fifth Annual Convention to be held on the campus of the University of Hawaii, March 28, 1953.

Welcoming remarks by Wesley D. Hervey, President, will be followed by a report on the National Convention of the Speech Association of America held in Cincinnati. Professor Joseph F. Smith, Chairman of the Department of Speech, University of Hawaii, will give the report.

Claude M. Wise, Visiting Professor of Speech and Chairman of the Department of Speech at Louisiana State University, will present a paper entitled: "The Development of Hawaiian Orthography." Ruth Kentzler, Associate Professor of Speech, has scheduled a discussion on "The Educational Values of Interpretative Reading," and Orland Lefforge, Chairman of the Division of Debate and Forensics, will speak on "Propaganda and Mass Persuasion Techniques." Edgar G. Will, Jr., Coordinator of Radio, will close the morning session with an evaluation of "Educational Radio in Hawaii."

The afternoon session will open with Elizabeth Carr's "Application of Dialect Study to the Teaching of Speech." A "Demonstration of Teaching Techniques Used in the University of Hawaii Laboratory Schools," will follow; Lucille Breneman and Sumie McCabe will share the responsibilities for the demonstration. Earle Ernst and Joel Trapido will collaborate in "A Discussion and Demonstration of Staging Techniques of the Japanese Kabuki Play 'Benton Kozo'.", John Hoshor, Lloyd Newcomer, and James Ching will present "Symposium: Use of Discussion and Debate in the Classroom." George Swenson will evaluate "The Speech Correctionist Working through the Parent and Teacher." The Radio Office will conduct a workshop session for teachers who wish to use radio in their educational work.

ROCKY MOUNTAIN CONFERENCE

On Saturday, November 29, in Denver, fifty representatives of college, community, children's and professional theatres in the region comprising states of Utah, Wyoming, Colorado, New Mexico, western Nebraska, and western South

Dakota assembled in a meeting called by Campton Bell, regional representative of the American National Theatre and Academy. They organized the Rocky Mountain Conference and elected as officers: President, Gail C. Plummer, Salt Lake City, Utah; Vice-President, Homer Paris, Colorado Springs, Colorado; Secretary-Treasurer, Kathryn Kayser, Denver, Colorado; Board of Directors, Alex Murphree, Denver, Colorado; Harold Hansen, Provo, Utah; Catherine Carter, Casper, Wyoming; Edwin Levy, Denver, Colorado, Orvis Grout, Colorado Springs, Colorado.

The purposes of the new organization as set forth by the formulators are: 1. To promote all types of theatrical activity in the region; 2. To act as a liaison between theatre personnel and theatrical organizations in the region and such national organizations as the American National Theatre and Academy, The American Educational Theatre Association, the International Theatre Institute and the Children's Theatre Conference; and 3. To explore the problems peculiar to this region and to work together for their solution.

Officers are now drawing up plans to put the Conference into operation.

THE GREAT LAKES CONFERENCE

The Great Lakes Regional Theatre Conference held its second annual meeting at Wayne University Theatre, Detroit, October 17-18. Delegates from high school, university, and community theatres in Indiana, Michigan, and Ohio, constituting Region IX of ANTA, attended the conferences.

The two-day program included talks by C. R. Kase, University of Delaware, on "The 1953 ANTA Convention"; and by Edward Cole and George Izenour, Yale University, on "New Experimental Stage Equipment." Clinics on problems in the university, community, and high school theatres were held.

New officers and council members for 1952-53 were elected: Chairman, William Brasmer, Denison University, Granville, Ohio; Vice-Chairman, Cyril F. Leiter, Trenton, Michigan; Secretary-Treasurer, Dorman E. Richardson, Repertoire Little Theatre, Toledo, Ohio; Council Members, Van Kusserow, Valparaiso University, Valparaiso, Indiana; James Thompson, Wayne University Theatre, Detroit, Michigan; Dorothy Herbst, Fairview High School, Dayton, Ohio; Norbert Siibiger, Civic Theatre, Richmond, Indiana; Norman Carver, Civic Theatre, Kalamazoo, Michigan.

The conference was called by Elden T. Smith of Bowling Green State University, Bowling Green, Ohio. Leonard Lane, director of the Wayne University Theatre, acted as host for the conference.

THE NATIONAL TRAINING LABORATORY

The National Training Laboratory in Group Development will hold its usual three-week summer laboratory session at Gould Academy, Bethel, Maine. The dates will be from June 21 through July 11. Approximately 110 applicants will be accepted for this session. Persons involved in problems of working with groups in a training, consultant, or leadership capacity in any field are invited to apply.

The NTLGD is sponsored by the Division of Adult Education Service of the NEA and by the Research Center for Group Dynamics of the University of Michigan, with the cooperation of faculty members from the universities of Chicago, Illinois, California, Ohio State, Antioch College, Teachers College at Columbia University, and other educational institutions. Its year-round research and consultation program is supported by a grant from the Carnegie Corporation of New York. For further information, write to the NTLGD at 1201 Sixteenth Street, N.W., Washington 6, D. C.

INTERNATIONAL ASSOCIATION OF LOGOPEDICS

The date of the next convention of the International Association of Logopedics and Phoniatrics has been fixed for September 7-12, 1953, at Milano and Stresa, Italy. The host is the Italian Society for Biological Phonetics. The chairman is Padre Prof. Agostino Gemelli. Official reports will be given by Arthur Worster-Draught (London) on Congenital Language Disorders; by Prof. Richard Luchsinger, M.D. (Zurich) on Physiology of the Voice—(breathing, strobiscopy, tomography, resonance, registers); and by Prof. A. Gemelli, M.D., M. Sacredote Ph.D., and G. Bellussi, M.D. (Italy) on Electro-acoustic Analysis and the Physiological and Esthetic Problems of the Voice.

The Organizatory Committee has already sent a first announcement to all Members of the International Association of Logopedics and Phoniatrics. Detailed applications for the prenotation of lodgings, of the programme of the Congress-days, etc. will be sent soon.

Informations about the scientific communications, the journey, the lodging and all details about the sojourn should be directed to the Organizatory Committee, Piazza S. Ambrogio 9, Milano, Italy.

NEWS AND NOTES

JANET BOLTON, *Editor*

IN CONCLAVE

FILM COMMITTEE FOR CONTEMPORARY ARTS FESTIVAL. Karl R. Wallace, Chairman of the Department of Speech at the University of Illinois at Urbana, Henry L. Mueller, and Patricia McIlrath again comprise the Film Committee for the Sixth Annual Festival of Contemporary Arts to be held on the Illinois campus in March and April. The Committee this year is projecting a competitive exhibition of art films; twelve will be selected by a University Board of Film Review composed of members of the Departments of Art, Speech, English, Drama, and Motion Pictures, and certificates of award will be presented to the producers of the films selected for exhibition. In addition, the artist-producer of the work adjudged the most significant example of film art will come to the university as guest lecturer on the occasion of the showing of his film.

ILLINOIS SPEECH ASSOCIATION ROSTER. The Illinois Speech Association held its annual convention at the Urbana campus of the University of Illinois in October. Newly elected officers are: President, C. L. Nystrom, Wheaton College; First Vice-President, Melba Wixom, Waukegan High School; Second Vice-President, Ida Levinson, University of Illinois; Business Manager, *Speech News*, Henry L. Ewbank, Jr., Eastern Illinois State College. Paul Hunsinger, Southern Illinois University, and Halbert E. Gulley, University of Illinois, continue as Editor of *Speech News* and Executive Secretary-Treasurer, respectively, for another year.

LSU SPEECH WORKSHOPS. For the fourth year, the Department of Speech of Louisiana State University and the Office of High School Relations jointly sponsored a series of workshops for high school teachers throughout the state. The October meeting emphasized drama, the November considered problems in debate, oratory, and extempore speaking, and the December featured radio and interpretation. The workshops considered the problems which the high school teacher meets in preparing students for high school rallies, and included lectures, discussions, demonstrations, and question and answer and open forum periods.

MEMPHIS HIGH SCHOOL SPEECH INSTITUTES. The first three of a series of six speech institutes for high school students were sponsored in the fall by the Department of Speech and Drama at Memphis State College under the supervision of Donald C. Streeter. A "Ways and Means" Institute was held early in October, with a Discussion and an Interpretation Institute following in each of the consecutive months.

MICHIGAN SPEECH AND HEARING CONFERENCE. One hundred fifty classroom teachers, speech correctionists, public school nurses, and principals attended a classroom teachers' conference at the University of Michigan in December. Sponsored by the Department of Speech and the Speech Clinic, the program was planned to help classroom teachers and others in recognizing various speech and hearing handicaps in children. The program provided a demonstration of a class of speech handicapped children, provided opportunity for questions concerning speech and hearing problems encountered by teachers, and suggested means of classroom handling, referral services, and diagnostic considerations. H. Harlan Bloomer, D. E. Morley, George Herman, Miss Ruth Curtis, and Miss Prudence Brown constituted the program speakers, assisted by other members of the Speech Clinic staff.

ADULT SPEECH TRAINING CONFERENCE. The Adult Speech Committee of the SAA and the Department of Speech, Dramatics, and Radio Education at Michigan State College were sponsors in October of the Michigan Conference on Speech Training for Adults. The purpose of the meeting was to chart a philosophy of speech education for adult groups and to determine adult speech course content as well as the selection and training of good teachers for such groups. Featured speakers were: Wilson Paul, Paul Bagwell, R. Fred Canaday, Ethel Polk, Harrison Taylor, N. Edd Miller, and Rupert Cortright, representing respectively Michigan State College, the Speech Association of America, the C. I. O., the Dale Carnegie courses, the University of Michigan, and Wayne University. Workshops were conducted under the leadership of David Potter of Michigan

State, Harold Haskitt of General Motors Institute, Robert Sneden of the Davenport Institute, Therman Harris of Lansing Eastern High School, C. Raymond Hoglund of Toastmasters International, John Heaphy of the Detroit Board of Education, Westley Rowland of Alma College, Myrtle Black of the Mott Foundation, and Charles Hill of the N. A. M.

TEXAS SPEECH ASSOCIATION CONVENTION. The Texas Speech Association held its annual convention in November in El Paso with its program under the supervision of Fred J. Barton of Abilene Christian College. The association has completed publication of a state course of study in speech for high school through the cooperation of the Texas Education Agency, and has in preparation a similar project for junior high school. Among other considerations at the convention was a cooperative investigation with the University Interscholastic League of the improvement of state contests.

IN THE CURRICULUM

DEPARTMENT TITLE CHANGE AT ALABAMA. The University of Alabama Department of Radio has added Television to its title, together with the addition of television courses to the curriculum; the department offers the M.A. as well as the B.A. degree. Student radio station WAPB is operated in connection with the course work in radio and television, and students broadcast likewise through the facilities of WUOA-FM, University, and WAFM-TV, Birmingham.

DELAWARE AUDIOLOGY COURSES. The Department of Dramatic Arts and Speech of the University of Delaware offers two new courses in audiology taught by L. LeRoy Horne, Director of the Audiology and Speech Center of the Delaware Hospital in Wilmington. The courses, both of which carry graduate credit, are titled "Hearing Impairment in Children," and the more advanced course, "Audiology." They are currently being offered in University Extension at the Audiology and Speech Center of the Hospital.

READING IMPROVEMENT COURSES. This month the Speech-Theatre Department of Long Island University opened a new Reading Improvement Center, offering courses in the improvement of reading abilities. Joel Stark and Mary Harden conduct the program.

RHETORIC AND ELOCUTION MICROFILMS. The Committee on Microfilming Resource Materials in the Field of Speech reports that the number of subscriptions to the rhetoric and elocution microfilm project has been adequate to insure its completion. A total subscription of forty thousand pages is offered to libraries at a cost of two hundred dollars; the unit will be delivered within the next few months. Subscriptions to or requests for information on the project should be addressed to Professor George V. Bohman, Department of Speech, Wayne University, Detroit, Michigan.

MICHIGAN STATE TELEVISION. The Department of Speech, Dramatics, and Radio Education of Michigan State College graduated its first television class of ten students in June of last year, the first group to complete the curriculum in the new two hundred thousand dollar television studios; all have entered the industry or allied educational fields. The studios and the course of study are under the direction of Armand Hunter.

STANFORD RADIO-TV INTERNSHIP. The Department of Speech and Drama of Stanford University offers a combination of course work and professional apprenticeship leading to the Master of Arts degree in Radio and Television. In addition to staff instruction, candidates participate in the annual Stanford-NBC Radio and Television Institute, an eight-week program taught by men actively engaged in the industry. Students select for concentrated study and supervision those areas in which they are most interested. Following the completion of the academic requirements, the candidates spend a final quarter as an intern in a radio or television station. Each of the leading stations in San Francisco cooperates with Stanford in this program, including KRON, KPIX, and KGO-TV. The period of internship is spent in full-time work through the various departments at one such station, the candidate receiving neither pay nor academic credit, but gaining practical experience under circumstances which have seldom been available to students.

APPOINTMENTS AND PROMOTIONS

NEW DEPARTMENTAL CHAIRMEN. Orvin Larson has been named chairman of the Brooklyn College Department of Speech, Gordon F. Hostettler chairman of the Department of Speech and Dramatic Art at Temple University.

APPOINTMENTS:

Arkansas State College, Conway: Jack Handley, director of drama.

Calvin College, Grand Rapids, Michigan: Melvin E. Berghuis, acting head of the department of speech.

University of Connecticut: John R. Foxen, director of debate; John W. Hallauer, director of drama.

Cornell University: Robert W. Albright, assistant professor of speech; George A. McCalmon, associate professor of dramatic production; George P. Crepeau, instructor in dramatic production.

University of Florida: Mrs. Margaret F. Perritt, member of staff of speech clinic; John C. Collison, Mrs. Ray Battin, graduate assistants in the Speech Clinic.

Lehigh University: J. Allen Bowers, technical director of the theatre; Lloyd R. Kaiser, director of the radio workshop.

Michigan State College: Robert P. Crawford, assistant professor of speech in charge of radio and television research; Erling S. Jorgensen, instructor in speech and radio; Zack York, assistant professor of speech and technical director of the theatre; Wesley Lambert, instructor in speech and radio and supervisor of audio-visual activities; Richard Carey, visiting lecturer in theatre and film.

University of Mississippi: Joseph Baldwin, associate professor of speech and director of the experimental theatre; Franklin O. Davis, instructor in speech and theatre technician.

Mississippi Southern College, Hattiesburg: Mary Louise Gehring, director of debate; Frank Lewis, instructor in speech.

University of Missouri: A. Craig Baird, visiting professor of speech; Thomas L. Fernandez, instructor in speech.

University of Nebraska: David F. Hayes, instructor in speech and dramatics; Frank G. Bock, instructor in speech and dramatics; Richard W. Thompson, instructor in speech and radio.

University of North Dakota: Laura F. Wright, assistant professor of speech and Director of the Speech and Hearing Clinic.

Ohio University, Athens: Helen Jean Pepper, instructor in radio; Floyd Heckert, technical director.

Ottawa College, Kansas: Ruth Lathrop, instructor in speech.

Purdue University: Jack M. Bain, instructor in speech; Frank E. Funk, instructor in speech.

Temple University: Mrs. Virginia Palmer, instructor in speech; Arthur O. Ketels, instructor in speech and dramatics.

West Texas State College, Canyon: Joe A. Bailey, instructor in speech.

University of Wisconsin: Roderick F. McPhee, Assistant Director, Bureau of Information and Program Services, Extension Division; Blanche Muldrow, Department of Speech Fellow; Ordean Ness, Kemper K. Knapp, fellows; Roger W. Forster, Gilbert F. Hartwig, John P. Highlander, Frank Iezzi, Lloyd I. Watkins, Stanley B. Wheater, John F. Wilson, Jack H. Yocum, teaching assistants; Arthur H. Dorlag, Charles E. Palmer, part-time instructors in Extension Division; Frank F. Bueckert, Fannie Bennett, E. C. Reynolds, theatre assistants; Adah L. Miner, Halvor Hansen, clinic assistants; Bernard B. Schlanger, joint appointment in Medical School and Madison public schools.

PROMOTIONS:

Cornell University: Walter H. Stainton, associate professor of speech and drama; Carroll C. Arnold, associate professor of speech.

George Washington University: L. Poe Leggette, Chauncey M. Depew Professor of Speech; Lee Sheward Bielski, assistant professor of speech; Edith S. Surrey, assistant professor of speech.

Temple University: Robert Haakenson, assistant professor of speech.

University of Wisconsin: Frederick W. Haberman, professor of speech; Herman H. Brockhaus, associate professor of speech; Frederick A. Buerki, assistant professor of speech.

ON THE STAGES

THEATRE CONSTRUCTION AT BROOKLYN. A new building under construction at Brooklyn College will contain an auditorium seating 2500 and a theatre with a capacity of 500; its plans call for the most modern facilities in flexible lighting, broadcasting, and recording. The committee of the Department of Speech which has been responsible for equipment details includes Jacob F. Foster, serving as chairman, with Vance Morton, William J. Temple, Paul B. Williams, Joseph Davidson, and William E. Hatch.

1952 ILLINI THEATRE GUILD PLAY AWARD. The Illini Theatre Guild will produce in March the prize-winning play in its annual competition, sponsored in connection with the Contemporary

Arts Festival. "Captive at Large" is by David Mark, a Brooklyn College graduate and a former playwriting student of John Gassner and Schuyler Watts, the author of several previous one-acts which have received award and production, and a producer and director for off-Broadway groups.

TWO MEDEAS IN JUXTAPOSED PERFORMANCE. David MacArthur, Director of Speech and Drama at Milwaukee-Downer College, directed the *Medeas* of Euripides and Robinson Jeffers in two performances on successive November evenings. Both were presented as dramatic readings, with effects heightened by the use of stage levels and lighting.

NEBRASKA THEATRE RENOVATION. The Nebraska University Theatre is undergoing at present a $380,000 remodelling project, which, when completed, should make it one of the most modern little theatre plants in the Midwest.

YALE UNIVERSITY THEATRE. Two original plays were fall presentations of the Yale Department of Drama: "Cloud Mountain," by Arthur J. Kelley, Jr., a third-year playwriting student, whose one-act *Tour of Duty* was published last spring in the current Mayorga collection, and "Third Floor West," a hospital drama by a graduate of the Yale School of Nursing and a part-time student in the Department of Drama. *the Moon, Golden Boy*, Sophocles' *Electra, Mrs.* two operas, Purcell's classic *Dido and Aeneas* and Bohuslav Martinu's *Comedy on the Bridge* were presented, the operatic works in cooperation with the School of Music. Original costume sketches and stage designs used by the Jean-Louis Barrault company were on December exhibit at the University, a number representing the work of such designers as the late Christian Bernard, Jean Cocteau, Jean-Denis Malcles, and Jacques Prevert.

COLLEGE THEATRE SCHEDULES.

Arkansas State College: *Our Town*

University of California at Los Angeles: *The Truth about Blayds, Even the Gods, The Imaginary Invalid*

Carnegie Institute of Technology: *Ring around the Moon, Golden Boy*, Sophocles' *Electra, Mrs. Dane's Defense* (studio theatre), *The Lower Depths* (studio theatre)

University of Hawaii: *Major Barbara*

University of Illinois at Urbana (revised schedule): *The Provok'd Wife, The Time of Your Life*, Moliere's *The Learned Ladies* (script-in-hand performance), scenes from *Twelfth Night* and *The Taming of the Shrew* (arena staging)

State University of Iowa: *Harvey, Dream Girl, The Birds, Justice, The Lady's not for Burning, The Merry Wives of Windsor*

Lehigh University: *Caesar and Cleopatra, Murder in the Cathedral, The Rivals*

Louisiana State University: *The School for Scandal*

Memphis State College: *Ladies in Retirement, The Imaginary Invalid* (theatre-in-the-round)

Eastern Montana College of Education: *Dream Girl, The Robe* (dramatization of the Lloyd Douglas novel)

University of Nebraska: *Outward Bound, The Circle, Ghosts*

Northwestern University (twenty-fifth anniversary season): *The Glass Menagerie, Doctor Faustus, Ring around the Moon, The Yellow Jacket, Hedda Gabler, Lysistrata*

Ohio University, Athens: *Goodbye My Fancy, Le Cid, The Emperor's New Clothes, Elizabeth the Queen*

Temple University: *Blithe Spirit*

University of Texas: *The Devil's Disciple, They Knew What They Wanted*

University of Tulsa: *The Star-Wagon, Master Skylark, You Touched Me, Rip Van Winkle, Laburnum Grove, The Knight Rider* (original musical)

University of Wisconsin: *Caesar and Cleopatra, Old Acquaintance, Billy Budd,* Lo! the Angel (Wisconsin Players' national prize-winning play by Nancy Henderson), *Fall of the City*

IN THE STUDIOS

UNIVERSITY OF FLORIDA RADIO GUILD. During 1951-52, the University of Florida Radio Guild accepted more than forty active and apprentice members. Guild membership is achieved through the accumulation of points earned in active participation in radio and television programs aired weekly through the facilities of CBS and MBS affiliated stations. The group writes, produces, and directs three series of radio programs each week, and its TV series "Knowledge in Action" has received a 40.5 rating in commercial survey, indicating an audience of over 50,000 televiewers. This year, experiments were made in which a 12-foot screen was used to produce rear screen projection, providing a background for telecasts, a device which has cut the cost of set construction

enormously. A micro-projector is frequently utilized to project living organisms on the TV screen. Twice each month the Guild organization meets as a workshop group to review past productions and to explore new production ideas and techniques. Tom C. Battin, Director of Television at the University of Florida, is sponsor and supervisor of the Guild and its activities.

LEHIGH RADIO DRAMA. The Radio Players' Division of Mustard and Cheese, the Lehigh University Dramatic Club, airs two plays a month in cooperation with the campus Radio Workshop; the group likewise sponsors the series of BBC World Theatre radio plays over Station WGPA.

TEMPLE RADIO AND TELEVISION. The Radio Division of Temple University has increased the facilities of WRTI, the University AM station, in preparation for the new FM station. New equipment includes a grant of classical recordings from Station WFIL, Philadelphia, a new Langworth LP record library, and new Magnecorder tape recorders. In cooperation with WFIL and the Philadelphia school system, John B. Roberts and John Culver of the Temple staff are directing the "Studio Schoolhouse" programs Monday through Friday. On television, the Radio Division cooperates with the University Speech and Dramatic Art Department and WFIL-TV in presenting "You Are the Next Speaker," featuring Robert Haakenson. Plans are in progress for the telecast of the Temple University Fine Arts program. John B. Roberts serves as chairman of the Committee on Objectives in Educational Television, a group which is conducting research at a state and local level in preparation for the use of television channels in Pennsylvania which have been reserved by the FCC for educational programming. Increased interest in radio and television has resulted in a number of enrolled teachers in John Culver's course, "Radio and Television in Elementary Education."

UNIVERSITY OF WISCONSIN TV. The Regents have appropriated $105,750 for a "closed circuit" television studio, with an operating budget of $22,800 for the current year. An all-university committee has been appointed to supervise research designed to determine "the relative effectiveness of different types of television programs with respect both to content and method of presentation."

FROM PLATFORM AND CONFERENCE TABLE

UNIVERSITY OF HAWAII READING HOURS. The University of Hawaii is sponsoring this year an extensive program of afternoon reading hours; Ruth P. Kentzler serves as chairman of the series. Many of the teaching faculty of the Department of Speech, including Joseph Smith, Lucie Bentley, Ruth Kentzler, Lester Fox, Mrs. Elizabeth Carr, Orland Lefforge, and graduate students Ruth Smith, Charles North, Betty Garrett, and James Ching are scheduled for appearances, as well as visiting professors Claude M. Wise and Mary Margaret Robb, and several members of the Department of English. A widely varied offering of literature is programmed, including poetry, short story, and classic and modern drama, and several special recital studies, "The Drama of Folk Songs," "Industry Reflected in Literature," "Louisiana in the Short Story," and "Modern American Humor."

DEBATER'S WORKSHOP. The High School Debaters' Workshop sponsored by the University of Illinois Department of Speech and the Illini Forensic Association was attended in November by more than four hundred fifty Illinois debaters. The meeting, under the supervision of Halbert E. Gulley, included an analysis of the high school debate topic, two rounds of group discussion, talks on debate techniques, and a demonstration debate followed by a critique by Richard Murphy of the Illinois staff.

TRADITIONAL FORENSICS AT ILLINOIS STATE NORMAL. The Fiftieth Annual Edwards Speech Contest was an early 1953 feature at Illinois State Normal University. The contest was originally founded by sons and daughters of the second of the University's presidents, Richard Edwards, and provided medals for winning contestants in oratory and declamation. The awards are continued by the third and fourth generations, although they are now presented for public speaking and the reading of verse. The campus was also host to its twenty-first annual Invitational Debate Tournament in January.

LEHIGH CONFERENCES. Lehigh University is host this month to the Debating Association of Pennsylvania Colleges during its Sixth Annual Intercollegiate Forensic Tournament. Delta Omicron Theta, the campus honorary forensics organization, sponsored in October a political rally which featured a platform representation of

various political candidates by delegates from Lafayette, Muhlenberg, Cedar Crest, Moravian College for Men, and Moravian College for Women.

MEMPHIS STATE FORENSIC ENTRIES. Speakers of Memphis State College, under the supervision of Evelyn Kempe, new director of forensics on the staff, are scheduled this season to enter the Alabama Discussion, the Tau Kappa Alpha Southern Regional Tournament at Louisiana State, and the Millsaps Warm-Up Tournament.

MICHIGAN HIGH SCHOOL DEBATE ASSEMBLY. The Department of Speech of the University of Michigan was host in October to 350 high school debaters representing forty-four Michigan High Schools at the Sixth Annual High School Debate Assembly. The morning session featured lectures on the high school debate question by experts on the subject matter, and the afternoon was given to a demonstration debate by varsity speakers followed by critical discussion.

NEBRASKA INTERCOLLEGIATE TOURNAMENT. The University of Nebraska this month holds its Twelfth Annual Intercollegiate Debate Tournament.

PLATFORM READING AND SPEAKING AT NORTHWESTERN. The Department of Interpretation of the Northwestern School of Speech has announced a series of Reading Hours under the direction of Wallace Bacon and Charlotte Lee, following Dr. Lee's initiation of the programs in the 1952 summer session. Readings are presented by members of the faculty and advanced students.

Over two hundred high school students and their directors attended a debate and discussion conference on the campus in November, with Glen Mills, Director of University Forensics, in charge, and in the same month an international debate with a visiting team from England was held. Both these events were made possible by the Owen Coon Foundation, which has provided tuition scholarships for many Northwestern students interested in forensics.

Programs at the weekly School of Speech assemblies this year have included George Hume, Manager of the Shakespeare Memorial Theatre, Stratford-on-Avon, members of the cast of *I Am a Camera*, and Kukla, Fran, and Ollie.

PURDUE FORENSIC PROGRAM. In an extensive 1952-53 forensic schedule, the Purdue Speech Department acts as host to the following conferences: the Indiana-Michigan Tau Kappa Alpha Regional in October, with students of ten colleges and universities participating in a group discussion clinic program; the Fifth Annual Purdue Forensic Conference in November in which debaters represented eighteen colleges and universities in all parts of the country; the Indiana High School Debaters' Conference and Legislative Assembly in December which brought some twelve hundred students from Indiana high schools; the Purdue Novice Debate Tournament this month in which thirty schools are expected to be represented; and in April the Western Conference Debating League meeting. In addition, campus activities include six intramural speaking contests, as well as the preparation of debate and discussion teams for meets at other schools.

UNIVERSITY OF WISCONSIN. The Forensic Union of the University of Wisconsin has conducted a series of seven demonstration discussions and debates on the high school topics for high school audiences near Madison.

PERSONAL NOTES

Mary Morris, Carnegie Institute Department of Drama, is on leave of absence. . . . *C. R. Kase*, University of Delaware, was on leave during the first semester visiting educational and community theatre organizations throughout the United States for the American National Theatre and Academy. During his absence *Ray E. Keesey* served as chairman of the department, *Thomas B. Pegg* as acting director of the University Theatre, and *Herman B. Middleton* as acting director of the University Dramatic Center. . . . *Lawrence Graves* of San Diego State College and the University of North Carolina is replacing *Victor Michalak* as technical director of the Duke University Theatre while the latter is on leave at the University of Indiana. . . . *Douglas Ehninger*, University of Florida, was recently elected President of the Florida Speech Association. . . . *George F. Henigan, Jr.*, has been granted sabbatical leave from George Washington University to complete work on his doctorate at the University of Florida. . . . *Lee S. Hultzén*, University of Illinois, is on sabbatical leave for the spring semester to study American intonation. . . . *Margaret Parret*, teacher of speech in the Elementary Schools, Illinois State Normal University, is on leave of absence for graduate work at the University of Illinois. . . . *Dwight Freshley*, Lehigh Univer-

sity, has been appointed editor of the *Briefly Speaking* section of the *Pennslyvania Speech Association Annual*. *H. Barrett Davis*, director of the Lehigh Division of Speech and the newly elected President of the Pennsylvania State Speech Association, has been appointed a member of the Committee on Objectives and Functions of the Joint Committee on Educational Television for Pennsylvania, and elected a member of the Executive Committee of the Speech Association of the Eastern States. . . . *Claude M. Wise*, Louisiana State University, is visiting professor of phonetics and linguistics at the University of Hawaii; in his absence, *Claude L. Shaver* serves as acting head of the department. *Harriet Idol* is teaching this year in the LSU Carribean program in the Canal Zone. *Lou Kennedy*, formerly of the Louisiana faculty, has joined the staff of the Davidson School for Speech Correction in Atlanta, Georgia. . . . *Donald C. Streeter* and *Eugene Bence*, Memphis State College, are Executive Secretary and *Newsletter* Editor, respectively, for the Speech Association of Tennessee. . . . *Donald F. Kline* returned to the staff of the University of Nebraska after a two-year leave of absence for graduate study at the University of Missouri. *Dallas S. Williams*, director of the Nebraska University Theatre, is on leave for graduate study at Louisiana State; *Lucile Cypreansen*, supervisor of the Speech and Hearing Laboratories, is studying this year at Syracuse University. . . . The School of Dramatic Art and Speech at Ohio University, Athens, has acquired James M. O'Neill's professional library. *Vincent Jukes*, director of the Ohio radio staff, is on leave from his teaching duties during the current year to give full time to his chairmanship of the Sesquicentennial Committee which is preparing the program for the University celebration in 1953-54. . . . *Rod Jones* has returned to the University of Tulsa after a year's study and travel on a fellowship from the Foundation for the Advancement of Education; his study was concerned with methods of teaching the beginning speech course in American colleges and universities. . . . *Crannell Tolliver*, head of the Department of Speech at West Texas State College and Executive Secretary of the Texas Speech Association, received the Ph.D. degree from the University of Denver at the conclusion of the 1952 summer session; his research concerned the speech training needs of public school teachers. *Wendell Cain*, also of the West Texas staff, is now on leave for doctoral study at Denver. . . . *Harriet Grim* has retired from active teaching at the University of Wisconsin, where she has taught since 1938 and headed the work in interpretation since 1944 when *Gertrude Johnson* retired. The Regents voted *Emeritus* rank to Professor Grim. . . . *Frank W. Norwood*, formerly fellow in speech at Queens College, and more recently instructor in speech at the University of Missouri, has resigned his appointment at Missouri to enter the armed forces. For the present he may be addressed as *Pvt. Frank W. Norwood*, US 51206919, Company I, 28th Infantry Regiment, Eighth Infantry Division, Fort Jackson, South Carolina. . . . *Egbert R. Nichols*, for many years at the University of Redlands, is spending the current academic year on a Fulbright grant at Sendai, Japan.

Three members of the United States Senate are former teachers of speech. *Wayne Morse*, Senator from Oregon, was once a member of the staff of the Department of Speech at the University of Minnesota. *Karl Mundt*, Senator from South Dakota, was formerly a member of the faculty of the State Teachers College at Madison, South Dakota. *Lyndon Baines Johnson*, Senator from Texas, once taught public speaking at the University of Houston.